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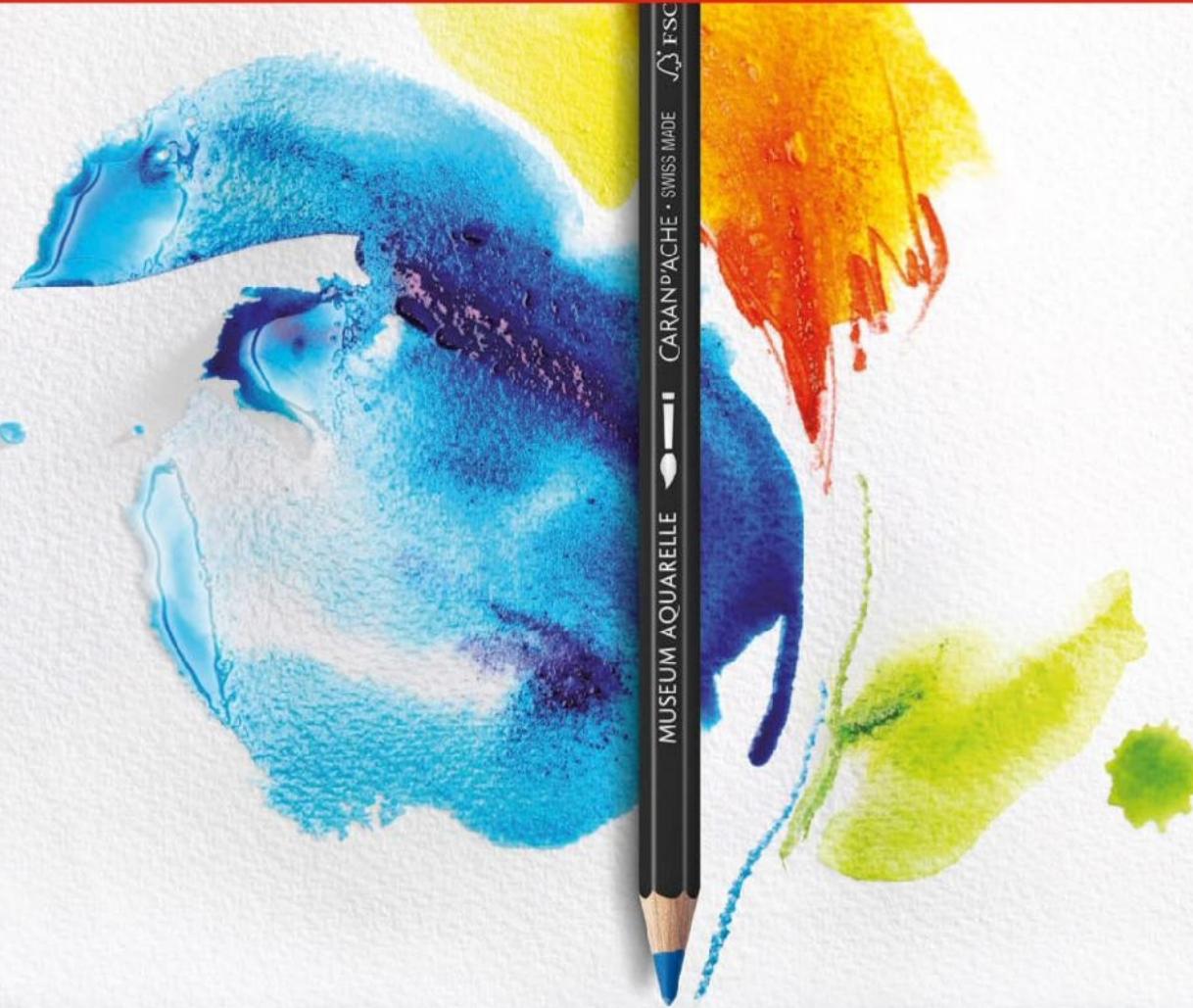
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**EDITORIAL**

Editor Sally Hales  
Digital Editor Natalie Milner  
Art Editor Alicia Fernandes  
Contributors Laura Boswell, Jake  
Spicer, Tom Dunkley, Juliette  
Aristides, Ros Ormiston, Alice  
Wright, Grahame Booth, Yael  
Maimon, Martin Kinnear, Aldo  
Ballding, Eddie Amer

**ONLINE ENQUIRIES** [support@artistsandillustrators.co.uk](mailto:support@artistsandillustrators.co.uk)

**ADVERTISING** [Advertisement](#)

Manager Jack Shannon  
(020) 7349 3731  
[jack.shannon@chelseamagazines.com](mailto:jack.shannon@chelseamagazines.com)  
Advertising Production  
allpointsmedia  
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Managing Director  
Paul Dobson  
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MARTIN KINNEAR

# Welcome

## A NEW LOOK FOR A NEW YEAR



In my experience, detailed and ambitious new year's resolutions – the "scale Mount Everest by March" kind – are rarely worth making. But it is natural to want to reflect and refocus at this time of year. I, like many others, find small, sensible changes reap greater rewards, and can add up to a major lifestyle overhaul.

For artists, a switch as simple as using a different brush, colour or subject can be the impetus for an exciting new direction. Take Sally Muir (page 18) as an example. Somewhat spontaneously, she started a Facebook project to post a painting of a dog every day, which has grown into the kind of success story she could never have imagined. If you're in search of fresh challenges, turn to our 'New Year, New Art' section (page 47) and browse the 15 pages of inspiring ideas and advice, featuring everything from how to evaluate your paintings (page 56) to selling them online (page 62).

In this spirit of reinvention, we've also given our pages a makeover. And, even more excitingly, this magazine's hugely popular companion website has a completely new look. It's now easier than ever to search, browse, navigate and share. We'd be delighted if you headed over to [www.artistsandillustrators.co.uk](http://www.artistsandillustrators.co.uk) to take a look. Let us know what you think!

Sally Hales, Editor

## Write to us!

Are you changing things up? Share your art with us using one of the contacts below...

 [info@artistsandillustrators.co.uk](mailto:info@artistsandillustrators.co.uk)  [@AandImagazine](#)  [ArtistsAndIllustrators](#)  
 [AandImagazine](#)  [AandImagazine](#)

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SALLY MUIR



TIM ALLEN LAWSON COURTESY OF JONATHAN COOPER GALLERY

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GRACE HELMER

47

NEW YEAR, NEW ART SPECIAL

You are outside so the drawing is public. You have to allow people to comment. You can't have it both ways

LUCINDA ROGERS  
ON REPORTAGE  
DRAWING – PAGE 30

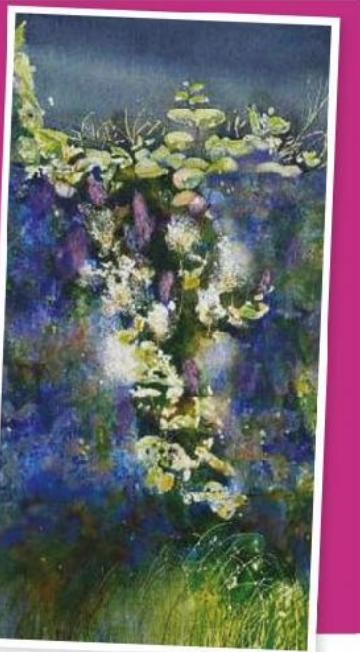
# Letters

## LETTER OF THE MONTH

### THE PATH TO INSPIRATION

My morning walk takes me out of my village down a single-track lane, which is lined with hedgerow. I like walking in the rain there enjoying the mindful experience, whatever it throws at me. Our weather was mightily unsettled this summer and, in this painting, I wanted to illustrate the glory of the moment as the sun breaks through the clouds while still retaining the feeling of the threat of the storm to come.

**Sue Dawes,  
Holme Cumbria, via email**



### A COLOURFUL DEBATE

**Re: In praise of coloured pencils,  
Letters, Issue 385**

Many thanks to Deb Stanley for her short but thought-provoking letter of the month. I have dabbled with coloured pencil for many years, but never sold much and never exhibited, but still marvel at what can be achieved using such a convenient and adaptable medium.

Deb is correct in saying some people in the art world do not take coloured pencil work seriously. The debate has been raging for years about them being recognised as a fine-art medium. Most coloured pencil artists are highly skilled. It is good that *Artists & Illustrators* is doing a series of articles in 2018 highlighting these skills and the medium in general.

Great magazine by the way.  
**Mike Mountford,  
West Bromwich, via email**

I read the 'In praise of coloured pencils' letter with interest. I always have my supply of coloured pencils nearby, mostly to touch up a finished painting, but I completed a drawing yesterday for my

daughter of her old whippet dog Mirren, who is no longer with us. I swithered at what medium to use but finally settled on pencil, and I am glad I did. I am involved with a local art club in Kirkintilloch, near Glasgow, and everyone told me what a lovely depiction it was.

Keep up the good work – I love your magazine.

**Jim Clark, Croy village,  
North Lanarkshire, via email**



## write to us

Send your letter or email to the addresses below:

### POST:

Your Letters  
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### EMAIL:

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andillustrators.co.uk](mailto:info@artistsandillustrators.co.uk)

The writer of our 'letter of the month' will receive a £50 gift voucher from our partner GreatArt, who offers the UK's largest range of art materials with more than 50,000 art supplies and regular discounts and promotions.

[www.greatart.co.uk](http://www.greatart.co.uk)

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## SOCIAL SCENE

Keep up-to-date with what's happening on our busy social media channels

**How to Paint like Derren Brown.** The famous illusionist shows the process behind his acrylic portrait of the acclaimed actor, **Michael Sheen**

**Lorna Murphy:** I like this because he is honest about how many changes and decisions make a painting – unlike some other features I have read where the artist gives the impression that every stroke of paint was perfect and unchanging.



Let us know what you think of *Artists & Illustrators* magazine and share your painting projects with us at the contacts below...

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## NEW COURSES

- Approaches to Abstraction
- Drawing Outside the Box: Contemporary drawing
- Weaving the Thread: Painting and the Imagination
- Re-Imagining the Figure
- The Lyrical Landscape
- The cutting away technique in Painting

9 ARTISTIC THINGS TO DO IN

# JANUARY

**1**

## ROYAL INSTITUTE OF PAINTERS IN WATER COLOURS

The institute is looking for the best contemporary watercolour and water-media paintings for its annual exhibition of how artists are using this age-old medium. Upload a maximum of six paintings online before noon on 5 January 2018 and your artworks will be in with the chance of being hung alongside members at the exhibition at Mall Galleries, London, in April. [www.mallgalleries.oess.uk](http://www.mallgalleries.oess.uk)



## THE DIARY

**2**

### LEARN Lanyon's Landscapes Course

Learn the secrets of contemporary landscapes with artist Liz Hough, inspired by the work of Peter Lanyon. Taught at St Ives Painting School and on locations around the area, this three-day course, starting on 22 January 2018, is ideal if you want to loosen up your approach. [www.schoolofpainting.co.uk](http://www.schoolofpainting.co.uk)

### 3 DISCOVER Salon Series:

#### Impressionists in London

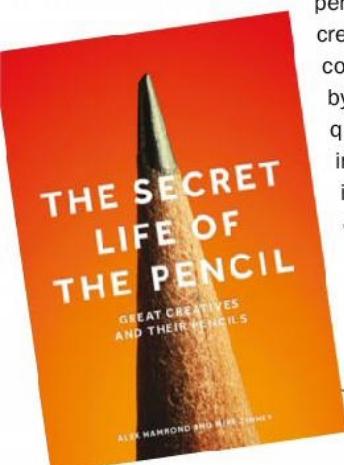
Head to Tate Britain on 19 January 2018 to join the intimate discussions around themes of its latest blockbuster show *The EY Exhibition: Impressionists in London*, which features work by Monet, Pissarro and Tissot. [www.tate.org.uk](http://www.tate.org.uk)

**4**

### READ *The Secret Life of the Pencil* by Alex Hammond and Mike Tinney

Celebrating the humble pencil as a symbol of creative freedom, this zany book (Laurence King, £12.99) is compelling. Featuring photos of

pencils used by creative minds, complemented by sketches, quotes and interviews, it reveals the diversity of the tool. [www.laurenceking.com](http://www.laurenceking.com)

**5**

### COMPETE New English Art Club Annual Exhibition

This exhibition from the vibrant and diverse group of artists, which takes place in June at London's Mall Galleries, features painting and drawing from direct observation. It also accepts paintings, drawings and prints that demonstrate excellence in concept and draughtsmanship via open submission, so put the finishing touches to your work and enter before noon on 23 February 2018. [www.mallgalleries.oess.uk](http://www.mallgalleries.oess.uk)

**6**

### ILLUSTRATE Drawing Room: Sketch Up

Looking at the work of a series of practising illustrators to generate new ideas, each session of this four-week course at the Bowery in Leeds explores different skills and techniques. The classes, which start on 22 January 2018, are suitable for beginners and more experienced artists. [www.thebowery.org](http://www.thebowery.org)

## THE DIARY

**7**

### EXPLORE Monday Mix

Over 10 weeks from 15 January to 19 March 2018 this taster course at the Art Academy in London will explore a wide variety of methods and media – from drawing and sculpting to painting and printmaking – to help you develop new skills and spark creative ideas. [www.artacademy.org.uk](http://www.artacademy.org.uk)

### 8 ENTER

#### Ashurst Emerging Artist Prize

You have until 14 January 2018 to enter this global art prize, which comes with a prize pot of £7,000, and four opportunities to win a solo show. Entries are judged by an eminent panel including president of the Royal Institute of Painters in Water Colours Rosa Sepple, and leading art historian David Anfam. [www.artprize.co.uk](http://www.artprize.co.uk)

**9**

### VOTE Artists of the Year 2018 Readers' Choice Award

Now is the time to get involved online and vote for your favourite piece to win the Readers' Choice Award as part of this magazine's Artists of the Year 2018. Visit our new-look website to have your say. [www.artistsandillustrators.co.uk/aoty](http://www.artistsandillustrators.co.uk/aoty)

CAROLINE FROOD, TEASER LEAVING OIL PAINTING © THE ARTISTSAINCOPMAN, ADELAIDE, MIXED MEDIA, 40X40CM © THE ARTIST

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**Kinnear On Luminosity May 9-12**  
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# Exhibitions

## JANUARY'S BEST ART SHOWS

### LONDON

#### Charles I: King and Collector

27 January to 15 April 2018

Discover the king's legendary art collection.

Royal Academy of Arts.

[www.royalacademy.org.uk](http://www.royalacademy.org.uk)

#### Reflections: Van Eyck and the Pre-Raphaelites

Until 2 April 2018

How the Arnolfini Portrait informed the likes of Dante Gabriel Rossetti.

The National Gallery.

[www.nationalgallery.org.uk](http://www.nationalgallery.org.uk)

#### Society of Wood Engravers

30 January to 18 February 2018

The 80th exhibition displaying the best of the printmaking technique.

Bankside Gallery.

[www.banksidegallery.com](http://www.banksidegallery.com)

#### The EY Exhibition:

##### Impressionists in London

Until 7 May 2018

See works produced by Monet, Tissot and Pissarro while living in the capital.

Tate Britain. [www.tate.org.uk](http://www.tate.org.uk)

#### Tove Jansson (1914-2001)

Until 28 January 2018

View 150 works by the Moomins' creator. Dulwich Picture Gallery. [www.dulwichpicturegallery.org.uk](http://www.dulwichpicturegallery.org.uk)

#### The Enchanted Room:

##### Modern Works from the Pinacoteca di Brera

24 January to 8 April 2018

A major exhibition of one of the world's most important modern Italian art collections.

Estorick Collection.

[www.estorickcollection.com](http://www.estorickcollection.com)

#### Winnie-the-Pooh:

##### Exploring a Classic

9 December to 8 April 2018

Go behind the scenes with sketches, cartoons and photographs celebrating this much-loved bear.

Victoria and Albert Museum.

[www.vam.ac.uk](http://www.vam.ac.uk)

#### ENGLAND - THE NORTH

##### Claude Monet, Haystacks: Snow Effect

12 January to 28 April 2018

One of a series of paintings produced in Giverny.

Abbot Hall Art Gallery, Kendal.

[www.abbothall.org.uk](http://www.abbothall.org.uk)

#### Ed Kluz: Sheer Folly – Fanciful Buildings of Britain

Until 25 February 2018

Celebrating the uncanny through paper collages, scraperboards and prints from the illustrator.

Yorkshire Sculpture Park, Wakefield. [www.ysp.org.uk](http://www.ysp.org.uk)

#### John Piper

Until 18 March 2018

Explore the artist's pivotal role in the development of modern art in Britain.

Tate Liverpool. [www.tate.org.uk](http://www.tate.org.uk)

#### THE EUSTON ROAD SCHOOL: RADICAL REALISM

31 January to 14 April 2018

The group used a modernist approach to make naturalistic imagery of everyday life. At odds with the contemporary trend for abstraction, they instead sought to make art more accessible. This show brings together paintings by Basil Rooke, alongside work by Lawrence Gowing and Duncan Grant.

Swindon Museum and Art Gallery.

[www.swindonmuseumandartgallery.org.uk](http://www.swindonmuseumandartgallery.org.uk)

WE TAKE A  
LOOK AT  
THE SHOW  
NEXT ISSUE  
- DON'T  
MISS IT

### LAST CHANCE!

#### Turner Prize

Until 7 January 2018

Every other year the show is staged outside of London. Ferens Art Gallery, Hull. [www.tate.org.uk](http://www.tate.org.uk)

#### ENGLAND - THE MIDLANDS

##### Legacies: JMW Turner and Contemporary Art Practice

Until 14 January 2018

Works from the Turner Bequest alongside present-day artists. The New Art Gallery, Walsall. [www.thenewartgallerywalsall.org.uk](http://www.thenewartgallerywalsall.org.uk)

#### Marion Adnams:

##### A Singular Woman

2 December to 4 March 2018

A retrospective of the artist's surrealist visions of the Derbyshire landscape. Derby Museum and Art Gallery. [www.derbymuseums.org](http://www.derbymuseums.org)

#### ENGLAND - THE SOUTH

##### Brian Graham: Towards Music

27 January to 12 May 2018

A set of 40 painted reliefs inspired by music and dance. The Salisbury Museum. [www.salisburymuseum.org.uk](http://www.salisburymuseum.org.uk)

#### Elizabeth Friedlander

6 January to 29 April 2018

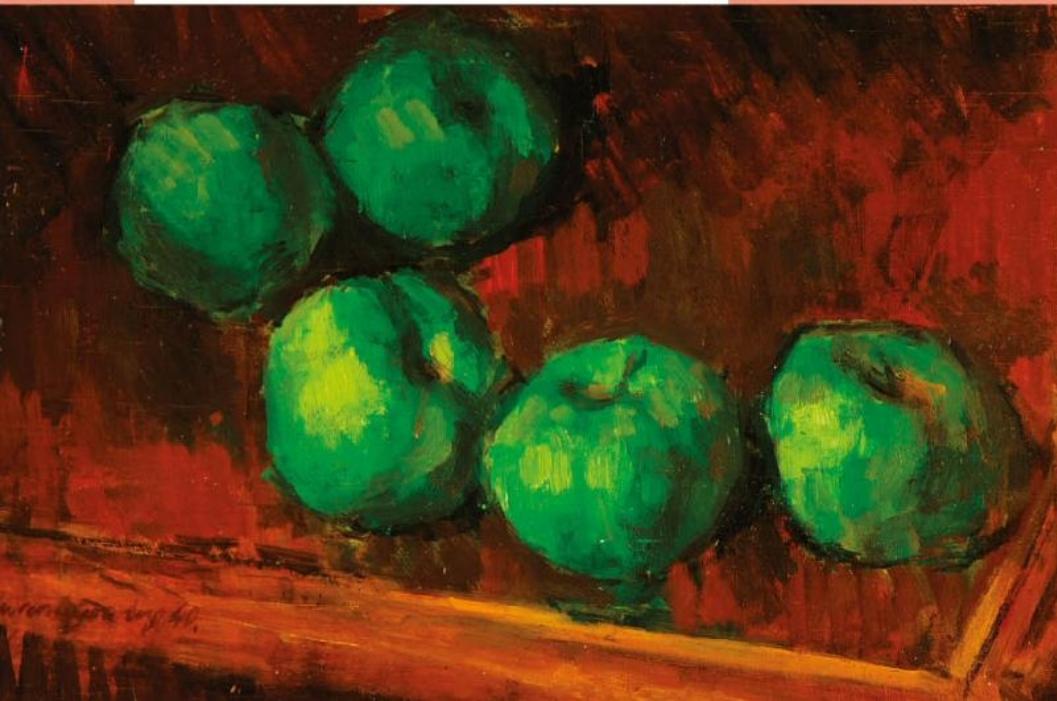
Mid-20th-century designs by the artist, designer and typographer best known for her Penguin book covers. Ditchling Museum of Art and Craft, Ditchling. [www.ditchlingmuseumartcraft.org.uk](http://www.ditchlingmuseumartcraft.org.uk)

#### Heath Robinson:

##### Dreams and Machines

20 January to 15 April 2018

Dreamlike watercolour landscapes, illustrations and witty cartoons. Mottisfont, Romsey. [www.nationaltrust.org.uk/mottisfont](http://www.nationaltrust.org.uk/mottisfont)





**GLYN PHILPOT**  
Until 23 September 2018  
Brighton Museum's LGBTQ programme includes an exhibition dedicated to the paintings and sculpture of British artist Glyn Philpot. Take in a diverse collection of works that reveal the modernising impact he had on portraiture, while exploring his life, along with his relationships with model Henry Thomas and his patrons, as well as his hope to reconcile the religious image with the contemporary.  
Brighton Museum. [www.brightonmuseums.org.uk](http://www.brightonmuseums.org.uk)

**Splendours of the Subcontinent: A Prince's Tour of India 1875-6**  
15 December to 22 April 2018  
Extraordinary examples of design and craftsmanship.  
The Queen's Gallery, Palace of Holyroodhouse, Edinburgh.  
[www.royalcollection.org.uk](http://www.royalcollection.org.uk)

**WALES**  
**Bacon to Doig: Modern Masterpieces from a Private Collection**  
Until 31 January 2018  
Last chance to see varied works from the likes of Lucian Freud and David Hockney.  
National Museum Cardiff.  
[www.museum.wales/cardiff](http://www.museum.wales/cardiff)

**John Hedley: Natural Forms**  
Until 28 February 2018  
An exploration of the processes of organic abstraction in nature and printmaking.  
Mostyn, Llandudno.  
[www.mostyn.org](http://www.mostyn.org)

**Swansea Open 2017**  
3 December to 6 January 2018  
Work in a range of media, including painting, printmaking and drawing by local artists.  
Glynn Vivian Art Gallery, Swansea. [www.glynnviviangallery.org](http://www.glynnviviangallery.org)

**IRELAND**  
**Turner and new work by Niall Naessens**  
1 to 31 January 2018  
The annual show of the Vaughan Bequest of Turner watercolours, plus new etchings and drawings.  
National Gallery of Ireland, Dublin. [www.nationalgallery.ie](http://www.nationalgallery.ie)

**Royal Ulster Academy Annual Exhibition**  
Until 7 January 2018  
The 136th show features artwork from emerging and established artists.  
Ulster Museum, Belfast.  
[www.nmni.com](http://www.nmni.com)

**Ilminster Open Prizewinners' Exhibition**  
2 to 20 January 2018  
A barometer of talent in the Somerset and local region, showcasing an eclectic selection of winners.  
Ilminster Arts Centre, Ilminster.  
[www.themeetinghouse.org.uk](http://www.themeetinghouse.org.uk)

**Imagining the Divine**  
Until 18 February 2018  
Showcasing some of the world's oldest religious art, from India to Ireland.  
Ashmolean, Oxford.  
[www.ashmolean.org](http://www.ashmolean.org)

**Mo Lancaster: Linocuts**  
13 January to 14 March 2018  
Bold prints focusing on camaraderie between women.  
Victoria Art Gallery, Bath.  
[www.victoriagal.org.uk](http://www.victoriagal.org.uk)

**Picturing People: The Ingram Collection**  
20 January to 1 April 2018  
Portraits and self-portraits spanning 100 years.  
The Lightbox, Woking.  
[www.thelightbox.org.uk](http://www.thelightbox.org.uk)

**Roger Law: From Satire to Ceramics**  
Until 3 April 2018  
Renowned for co-creating the television series *Spitting Image*, the show explores the artist's career, from caricatures to ceramics.  
Sainsbury Centre for Visual Arts, Norwich. [www.scva.ac.uk](http://www.scva.ac.uk)

**SCOTLAND**  
**The Art of Power: Treasures from the Bute Collection**  
Until 14 January 2018  
Paintings and works on paper,

including botanical illustrations and satirical prints from the Bute Collection.  
Hunterian Art Gallery and Mount Stuart, Isle of Bute.  
[www.gla.ac.uk](http://www.gla.ac.uk)

**A Fine Line**  
Until 18 February 2018  
A comparison of 2D and 3D contemporary artworks.  
City Art Centre, Edinburgh.  
[www.edinburghmuseums.org.uk](http://www.edinburghmuseums.org.uk)

**RECOMMENDED**  
**Picture Hooks**  
Until 18 February 2018  
A showcase of award-winning children's illustrators alongside emerging artists.  
Scottish National Gallery of Modern Art, Edinburgh.  
[www.nationalgalleries.org](http://www.nationalgalleries.org)

Turn to page 32 for more on children's illustration

# FRESHPAINT

INSPIRING NEW  
ARTWORKS, STRAIGHT  
OFF THE EASEL

## CHARLOTTE KEATES

Since graduating from Falmouth University this young artist has shown with the Royal Academy of Arts Summer Exhibition and the Lynn Painter-Stainers Prize, and now *Kaleidoscope* has been selected for the Columbia Threadneedle Prize. Part of her latest body of work – inspired travels across America and Canada – the painting takes its impetus from sketches of old photographs discovered at a 1960s motel in Palm Springs, California. With its graphic aesthetic, Charlotte wanted the diptych to become a flight of fancy. “I wanted to give the impression of combining disparate imagery and fitting it together,” she says. “I hope it gives the illusion of 3D space, giving way to formal devices such as line, pattern and flat passages of colour.”

Charlotte’s paintings start with her take on a traditional gesso ground, where she applies layers of chalk in a gestural manner so that pigment in the acrylic is absorbed, creating vibrant colour. Architectural structures are then drawn in using a ruler, while fine, straight lines are painted by hand. “I used a combination of photographs to help me at this stage,” she adds. “Then I put them aside as I don’t like to rely on them, or for them to influence my colour choices.” The finishing touches were added using oil bars to create texture and detail. “I try to mix most of my own colours,” she says. “Using the colour straight out of a tube isn’t always the best choice.”

And it’s this love of the physicality of paint and how colours can work together that allows this artist to create exciting, intricate artworks.

Charlotte is represented by Arusha Gallery and will be exhibiting at London Art Fair from 17 to 21

January 2018. [www.charlottekeates.co](http://www.charlottekeates.co) >



## TOP TIP

Don't be afraid to use unusual tools in your process. There is no right or wrong, so experiment

BELOW *Kaleidoscope*,  
acrylic on panel, 200x120cm



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for all painting applications

**TOP TIP**

Use a credit card to lay in large areas and give the effect of weather-battered boards

**JO OAKLEY**

*Time and Tide* is a corner of my mind with a collection of my favourite things," says the artist of the eponymous painting from her latest show. "Each element is an object I have found during a walk along the beach or in a local charity shop. All are cherished." The dynamism with which they are represented is a testimony of her love for place where she lives and works – Whitstable, Kent. Indeed, it was a life-changing move to the coast and purchasing of a beach hut that sparked a love affair with the seashore, which drew Jo to painting and fed her passion for collecting.

The artist brings her preoccupations together in a still life dominated by the presence of the sea and her intimate relationship with it. "I have a thing for vintage ceramics, which started in jumble sales when I was young," says Jo. "I feel a similarity between beachcombing, shell-collecting and my ceramic collection."

ABOVE *Time and Tide*, mixed media on canvas, 40x60cm

Weather-worn beauty is captured in layers of paint in a process informed by her previous practice. "My painting style has developed but the layering of paint and creating texture is a result of a printmaking background," she explains. "I like to use paint in different ways to describe the elements of the composition. I use a credit card to lay the larger areas to describe the aged effect."

She works with a blue-green background to allow colour in the details, which she carefully layers with a fine brush, to sing. As with many of her works, the underpainting is Transparent Oxide Red and the structure drawn in with Raw Umber using a fine brush, and features her staple palette of Ara Acrylics' Turquoise Blue Deep, Warm Grey Light and Yellow Ochre to create the muted, nautical mood.

Jo's exhibition *Time and Tide* is at Jonathan Cooper, London, from 1 to 17 February 2018. [www.jonathancooper.co.uk](http://www.jonathancooper.co.uk); [www.jooakley.co.uk](http://www.jooakley.co.uk)

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**JAYNE PERKINS**

This Portfolio Plus artist's painting of Helford River, Cornwall, would not be in acrylic if it were not for a happy accident. Having read an article in *Artists & Illustrators* magazine about artist Sarah Bee's pastel paintings, she developed her own technique, which included an intense acrylic underpainting. One day, this process became so enjoyable that she kept one as an acrylic study – and she's been exhibiting and selling her acrylic paintings ever since.

"I work quickly and acrylic paint suits my approach and impressionistic style," says Jayne. "I rarely use a brush, instead I use pieces of old dish cloths. I am a tactile painter and like to feel the paint going onto the canvas."

When a brush is used, however, it's for a specific purpose. In *Helford River, Cornwall*, she used a size 5, soft-grip brush to sketch the main outline with a thin mix of Burnt Umber and Payne's Grey. Later, she picked up a 25mm decorator's brush to paint the far coast, suggesting foliage and the beach using Sap Green, Burnt Umber and a little Payne's Grey, as well as providing a broken, drybrush effect for the rocks.

With the artwork's sense of immediacy, you'd imagine that Jayne painted *en plein air*, however she favours working in the studio. And there's no wonder, with her

well-designed workspace above the garage accommodating separate work stations for acrylic, watercolour or pastel work. "The camera will catch those fleeting moments when the light is just right and the shadows are exactly where you want them," Jayne explains, "momentary situations that I don't have time to capture in my sketchbook." It's this desire for capturing a moment that provides the all-important energy behind her paintings. [www.artistsandillustrators.co.uk/jayne-perkins](http://www.artistsandillustrators.co.uk/jayne-perkins)

ABOVE *Helford River, Cornwall*, acrylic on canvas, 50x40cm

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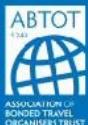
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# THE TOP DOGS

ARTIST SALLY MUIR'S  
'DOG A DAY' PROJECT  
CAUGHT THE PUBLIC'S  
IMAGINATION. SHE  
TALKS TO SALLY HALES  
ABOUT THE HIGHS AND  
LOWS OF PAINTING  
MAN'S BEST FRIEND



OPPOSITE PAGE

Galgo, oil on paper,

30x41cm

LEFT Jack Swan,

oil on paper,

30x41cm

The subject she chose was dogs. Whether the idea to paint them was a stroke of luck or genius, the popularity of her bold, contemporary and characterful paintings is unassailable, even adorning a collection of tableware. And now they have been collected into a book featuring 365 dog paintings, rendered in a wide variety of media, from oils to lithographs.

Just as Sally never set out to find commercial success with her daily painting project, she also happened across her niche by accident. Returning to art via classes and a foundation course, she was accepted on the fine art degree course at Bath School of Art and Design as a mature student – satisfactorily, after being refused as a 17 year old – studying part-time, while her children were young. At college, she worked exclusively in oils, painting her family. "My final degree show was a huge wall of paintings of my children. It was quite unpopular. College was quite conceptual at the time, so they were quite scathing," she adds. The family

pets crept into paintings and people began asking her to paint their dogs. Before long, she was creating more dogs than children. Now commissions keep her busy, particularly around the festive season. "Christmas is a nightmare," she laughs. "They are drying all over the house. Around all the radiators. Last year, I overdid it, and it was chaos."

That dog owners love Sally's joyful depictions of their pets is no surprise. With her loose and energetic style, she captures their individual characters and quirks in an honest and spontaneous way, creating a record of a real companion, rather than an idealised image. Much of this quality stems from her process. "I try to do it without labouring too much," she says. "It is quite hard to let

**W**hen Sally Muir teaches her dog-drawing workshops, she pins paintings of man's best friend around the room to inspire her students. "I am always trying to elevate the status of dog paintings," she says. "People laugh at it a bit." But as the walls of her workroom attest, a long line of the world's greatest artists have committed them to canvas, from Velázquez to David Hockney's dachshunds and Lucian Freud's whippets.

That there is a place in our hearts for our domestic companions depicted in art became clear to Sally when she started her 'Dog a Day' project a few years ago. Her undertaking to post a daily painting on Facebook soon grew into a phenomenon, but rehabilitating the reputation of dog portraits wasn't her main motivation. Sally wanted to stimulate her practice.

"I just thought one evening 'this is what I will do', and started it the next day," she says. "They were painted in batches. So it was posting them every day rather than painting them every day, but because I knew I had to do a lot, it made me try different things. It made me more experimental. Having one subject is good because you need to be inventive."

**"I JUST THOUGHT ONE EVENING, 'THIS IS WHAT I WILL DO,' AND STARTED THE NEXT DAY"**



LEFT *Cosmo and Percy*, oil on board, 60x60cm

to paint preparatory oil sketches, but found that "often the sketches were better than the finished thing. They had more energy. So I'm not doing that so much because you don't get that excitement of doing a new dog."

For Sally, the subject and their quirks is the fascination, rather than rendering a full, accurate scene from life. Working in thin oil paint that resembles watercolour, her paintings have an unfinished quality. She'll stop when she feels she's captured an essence, sticking to plain backgrounds, sometimes in bold contrasting colours,

yourself go; to make yourself relax to that point. You've got to be in the right mood. Sometimes it doesn't work, others it can just work first time." Mirroring her relaxed approach, she prefers to let her subjects do their own thing. "I don't try to get them to perform," says Sally. "I let them be dogs and draw them being dogs. They often sleep. If you've got a whippet, like me, they lie in lovely poses, so you can just draw them when they are loafing around."

Commissions start with small drawings, which she sends to the owners to choose which pose they'd like. She used

which let the dog dominate. And whether the subject occupies the whole canvas or a corner, Sally prefers to paint the whole animal. "I think it helps to have quite a lot of the dog, so you get the way it stands," she adds. "Posture has a lot to do with their character."

And with her unique ability to capture this character, Sally's paintings are a significant step in putting dog portraits back on the art map.

Sally's book *A Dog a Day* is published by Pavilion Books, £12.99. [www.pavilionbooks.com](http://www.pavilionbooks.com); [www.sallymuir.co.uk](http://www.sallymuir.co.uk)

**"I DON'T TRY TO GET THEM TO PERFORM. I LET THEM BE DOGS AND DRAW THEM BEING DOGS"**



IN THE STUDIO

# JONATHAN YEO

THE PORTRAITIST EXPLAINS HOW HE HAS BEEN EXPERIMENTING WITH NEW TECHNOLOGY IN HIS LONDON WORKSPACE. INTERVIEW: SALLY HALES



DAVID LOTTIS

## Your studio used to be sculptor and artist Eduardo Paolozzi's workspace. How long have you been there?

The studio I've occupied the longest I've been in for about nine years. It's a group of studios. Paolozzi had some of them, and I use them, too. Two of the spaces I use, he also used. It's a bit of a complicated distinction.

## What are the studios like to work in?

They are not really painting studios. There is no north light, and there are skylights and windows on different sides. Light comes streaming in at different moments. But I like that for portraiture. You want unexpected light and things that make the subject more interesting. But it does mean you're constantly trying to control a stray shaft of light.

## You've started to work in three dimensions. Is that inspired by Paolozzi's space?

Now I'm working with sculpture, the place has come into its own in a new way. It has come about in a curious way, by using Google Tilt Brush [which allows you to paint life-size 3D brush strokes in virtual reality]. I'm interested in trying new things, but I was sceptical. I didn't see how it related to my practice. But I realised it could be used to sculpt without having to master a new media.

## You've also painted self-portraits using virtual reality (VR)...

There are three paintings which are self-portraits using the technology and high-tech 3D scanning, which I did with a



**FROM LIFE**  
Jonathan's painting *The Preserving Machine* is part of the RA exhibition





#### BACK TO THE CANVAS

The artist painting a self-portrait in his studio

ALL IMAGES © JONATHAN YEO 2017

company called LightStage in California. The idea was that the technology itself was the mirror, which was the traditional way of doing things – the only way for a long time.

#### Do you usually paint from life?

When I started, I did everything from life. Then sometimes I would have to travel and started using photography. When things went digital, I enjoyed learning how to distort images and try them out before painting, rather than doing lots of studies.

I use whatever comes along, but I always have an element of life in my portraits because I find it captures an extra spark of personality, or creates a layer animation. There is also the passage of time when someone is sitting for you. It is a mixture of the two. When I have just used



photography, it felt like there was something missing.

#### How do you work with sitters?

I don't work to a formula. I try not to make them sit for too long because they tend to start falling asleep and you lose the energy. I rarely see them for more than a couple of hours but sometimes someone will sit for a whole day with a few breaks. It is always different. You don't want to rely on things from a single day because people can look different from one day to the next.

#### Your VR work forms part of the Royal Academy of Arts' (RA) *From Life* exhibition. How did this come about?

It was something I was doing anyway, but I had talked to Tim Marlow [artistic director of the RA] a few times about technology. He came to have a chat, but didn't know the exact thing I was doing, so it was a happy coincidence that it fits. It will be interesting and slightly contentious. It is not saying this is how people are going to work in the future, but it is one way and will evolve very quickly from here.

#### What have you got coming up next?

The next show is in the Bowes Museum, near Durham. It is a mini-retrospective of my plastic surgery paintings, *Surgery Series*, which I did a few years ago, and there are new paintings bringing it up to date. That's in March 2018. *From Life* is at the Royal Academy of Arts, London, from 11 December 2017 to 11 March 2018. [www.royalacademy.org.uk](http://www.royalacademy.org.uk); [www.thebowesmuseum.org.uk](http://www.thebowesmuseum.org.uk); [www.jonathanyeo.com](http://www.jonathanyeo.com)



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# THE WORKING ARTIST

BEING ABLE TO TELL THE DIFFERENCE BETWEEN POSITIVE AND NEGATIVE CRITICISM CAN KEEP YOU ON THE RIGHT CREATIVE PATH, SAYS **LAURA BOSWELL**

**C**riticism is always uncomfortable but, when given constructively and intended to be helpful, it can be a positive experience. But I'm guessing, like me, you encounter some far from constructive critics. Once you recognise a saboteur, there are things you can do to minimise their impact and continue happily about your creative work.

Negative criticism can be hard to spot because it tends to come disguised and is often from family, friends and workmates. If you leave every conversation feeling discouraged, chances are you have a saboteur. Good criticism is easy to recognise: it is supportive and respectful, relevant to the piece you are discussing and offers encouragement. And, importantly, your critic will celebrate with you when things go well.

A positive move you can make is to recognise that a saboteur, even if you love them dearly, is

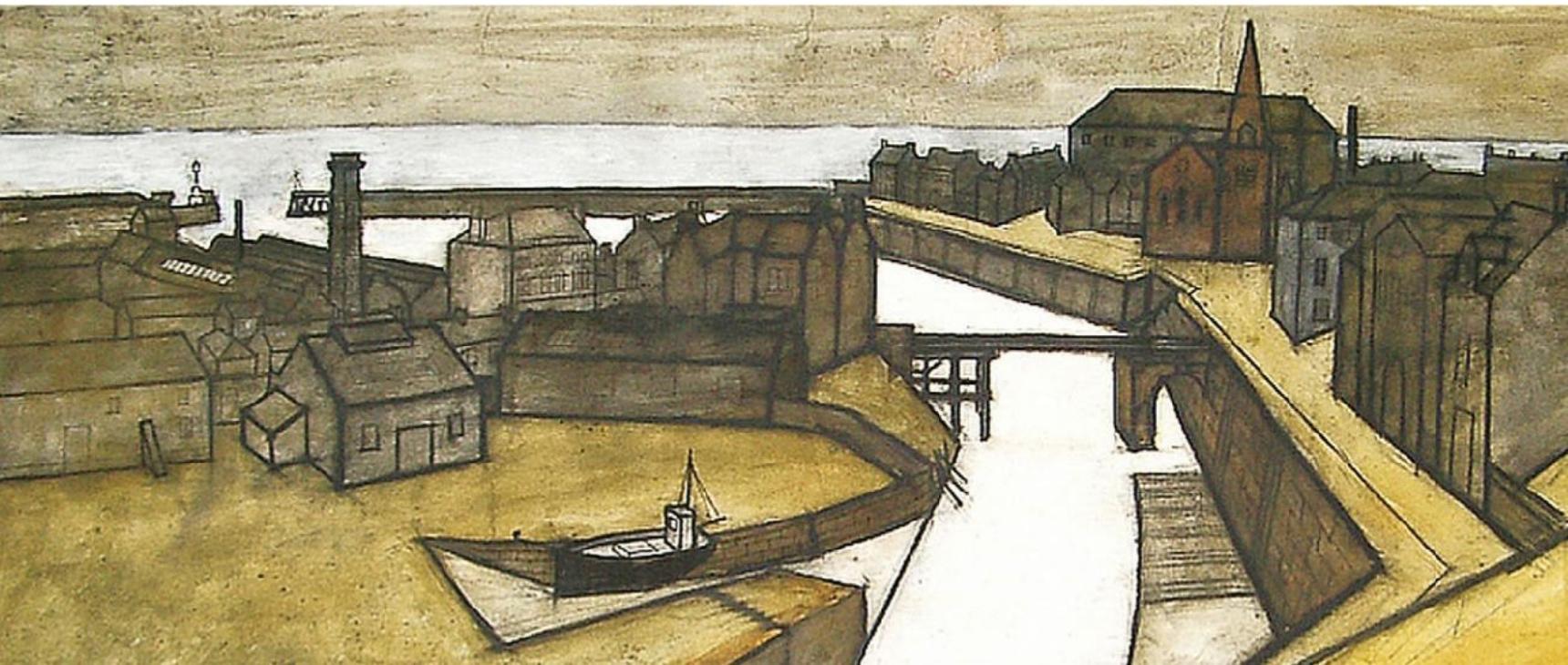
irrelevant to you as an artist. You don't need their endorsement, so stop showing and discussing your art with them. If they ask, mumble something about work in progress and turn the conversation to their interests. You'll be happier for it, and so will they. This approach worked a treat with my dad. Support yourself with constructive ideas and people. That could be losing yourself among the pages of this magazine, joining an art group or one of the many online forums or volunteering at an arts project. Any of these options will put you in the way of like-minded people.

There are times when you can't dodge negativity. Here, the trick is to be dumb and happy. Suppose the needling refers to the time you spend making art, rather than the artwork: "I wish I had the time," is a sure-fire comment to distress anyone whose creative time is hard won from work or family duties. Avoid rising to the bait. Smile and tell your saboteur it must be awful to be so busy and how lucky you are. I promise this will confound them and leave you in a much better place to get back to being creative.

ABOVE Vale Dawn, Japanese woodblock and linocut, 44.5x30cm

“  
**GOOD CRITICISM IS EASY TO RECOGNISE: IT IS SUPPORTIVE, RESPECTFUL AND RELEVANT**

”



# A LINE OF BEAUTY

A NEW RETROSPECTIVE OF WORK IS REVEALING THE DRAWING GIFTS OF CUMBRIA ARTIST **PERCY KELLY** TO A NEW AUDIENCE. **ROS ORMISTON** DISCOVERS HIS REMARKABLE GIFTS

Chris Wadsworth saw her first Percy Kelly painting in 1986 on a visit to Castlegate House in Cockermouth. She was viewing the house in order to buy it. "There was a Kelly high on the wall," she recalls. Almost 30 years later, she has curated an exhibition of more than 100 paintings, prints, and illustrated letters by the Cumbrian artist, *Percy Kelly: Line of Beauty, A Retrospective*. It is the first major survey of his life, and the show, at Tullie House Museum and Art Gallery, Carlisle, provides a rare chance to see his work. Chris is the artist's biographer and the former owner of Castlegate House gallery, and following the artist's death in 1993, she catalogued and arranged sales of his work on behalf of his only son, Brian. Since then, she has played the key role in bringing this phenomenal body of work created by this remarkable painter to the public's attention.

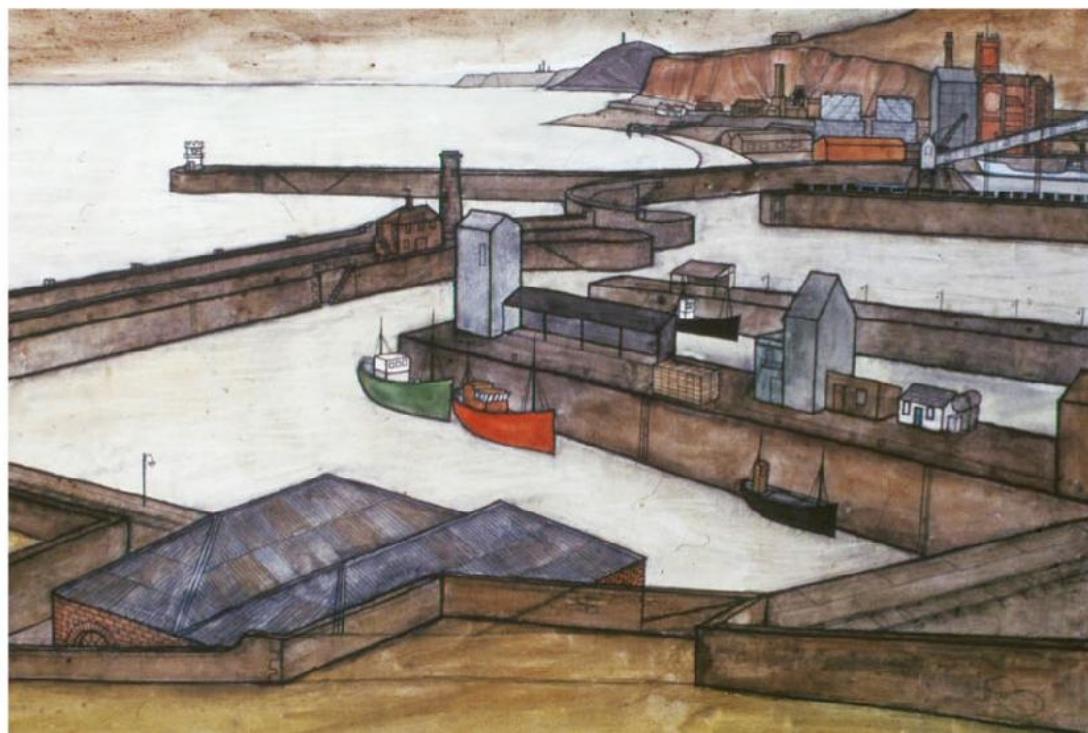
Robert Percy Kelly (1918-93) was born in Workington, growing up in a small terraced house with his religious parents, grandfather and six siblings, including his twin brother John. Chris discovered that the front room was

rented as a bakery by the landlord, making the domestic space even more limited. Kelly's precocious drawing talent was encouraged within his family circle; his mother said he could draw before he could talk.

After war service, marriage and a job in the Post Office, Kelly, already in his 40s, enrolled for life-drawing classes at Carlisle College of Art, located in Tullie House, where the current retrospective is being held. Recognised for his extraordinary talent, he was feted by galleries and art patrons but rebuffed would-be buyers and rarely sold his work. He lived a disjointed life, with house moves from

&gt;

**"HE COULD ACHIEVE PERFECT BALANCE AND PERSPECTIVE FROM AN EARLY AGE WITH NO TRAINING"**



TOP LEFT *Old Kiln Farm, Allonby*,  
gouache on paper,  
70x59cm

BOTTOM LEFT  
*Maryport Harbour from the Settlement*,  
gouache on paper,  
183x76cm

LEFT *Whitehaven Harbour from Fan House*, watercolour and ink, 94x75cm



LEFT Crosby Villas,  
watercolour on  
board, 97x80cm  
BELOW Blue Boat  
St Ives, gouache on  
board, 72x54cm

## "WHEN I HAVE DEPARTED THIS WORLD I WANT PEOPLE TO SEE THE BEAUTY AND TRUTH THAT I HAVE PORTRAYED" – PERCY KELLY

Cumbria to Wales and then Norfolk, two failed marriages and gender-identity conflict. Whatever his circumstances – he often lived a meagre existence in isolation and suffered bouts of depression – he continued to paint with whatever materials he could find.

Chris has drawn on the 'line of beauty' aspect of his work, which sets him apart from other Cumbrian artists. "Kelly's work is dependent on line, unlike his contemporary Sheila Fell, whose work is about texture. He could draw in an adult manner before he could talk. It is what distinguished him from the long line of Cumbrian artists who were transfixed by views of lakes and mountains. He could draw a pure, unfaltering line. He could achieve perfect perspective and balance from an early age with no teaching," she says.

Chris tried to get Kelly to exhibit at her gallery, but he refused. She recalls, "I wrote to him in 1987 asking him for an exhibition and he refused saying he wouldn't sell a single piece of work... with this rider: 'when I have departed this world I want people to see the beauty and truth that I have portrayed.'" The truth, Chris explains, "is the perfection of line, and the beauty is self-explanatory. The exhibition, for the first time, follows his development as an artist over more than six decades. It shows artworks that have never been seen before.

"When his work came up to Cumbria [from his cottage in Norfolk] after his death in 1993, I spent several months

photographing and cataloguing it in the studio in Castlegate House – a privilege I will never forget. I closeted with most of his precious life's work. The son wanted everything sold. This I did, but made a careful note of every single sale so I could retrieve them one day. My ambition was to mount a comprehensive exhibition one day. That day has come!"

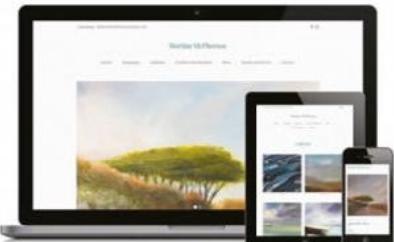
*Percy Kelly: Line of Beauty* is at Tullie House Museum and Art Gallery in Carlisle, Cumbria, until 28 January 2018.

[www.tulliehouse.co.uk](http://www.tulliehouse.co.uk); [www.percykelly.co.uk](http://www.percykelly.co.uk)



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# LUCINDA ROGERS

THE ILLUSTRATOR IS RECORDING LONDON'S RAPIDLY CHANGING URBAN SCENES. WE FIND OUT HOW AND WHY SHE CHOOSES TO WORK IN BUSY OUTDOOR SPACES. INTERVIEW: NATALIE MILNER. PHOTO: TOM DUNKLEY

#### How did you start out as an illustrator?

I was lucky to get an agent at my degree show, then I went to Edinburgh to do a postgraduate diploma and, while there, I started working. Very early on I drew bolognese for *The Guardian*. My style continues to evolve. The work I do is simpler than illustration – it is a version of drawing.

#### Why does your latest show focus on gentrification?

House of Illustration wanted to cover the issue via reportage, and one of the curators knows I am involved in campaigns. I immediately thought of Ridley Road Market in Hackney, although it isn't officially under threat. The juxtaposition of the market and the construction of a tower block closeby, looking over it, is significant and universal.

#### Have you always used illustration as social commentary?

I started out as an artist and illustrator, and began campaigning in 2000 as a citizen of London, but I didn't link the two. The art comes first.

#### Why do you choose to draw from life?

The camera provides a deadening mediation between reality and our eyes. I find it very difficult to draw from that. The camera simplifies and makes things boring. If I take a photograph of the scene, it looks so different.

#### How do you set up in a busy outdoor space?

I find the point that allows the composition to be its best,

then I see whether I can sit there. There can be an element of compromise and getting permission; sometimes it is possible, sometimes it is not. Within the chaos I find a focal point that won't move: it could just be a pile of bowls. With people, I just hope they will stay still for a bit! One lady let me work behind her stall – it was the most natural thing.

#### What art materials do you use?

Watercolour, brown and black ink and crayon on paper. I don't use pencil because it is traditionally used to draw something out and then disappear. I like to keep the original marks. For ink, I use a dip pen with two different Sommerville nibs. They are incredibly strong but very flexible and respond to pressure beautifully. I use watercolour brushes to get thick marks.

#### What tips do you have for working outside?

It's all to do with trial and error. You've got to find a way that works for you. I have my handy stool. My foam board to rest on is the most fantastic thing, crazily light and thin but so firm. It is very important to have a hat with a peak for when the sun comes out, otherwise you need to use your hand to shade your face.

#### Do people come up and talk to you when you're drawing?

I am in my own world but people do come and offer advice or talk about their experience of art. It's not intrusive. You can't have it both ways, you're outside so the drawing is public. You have to allow people to comment.

#### What's the most controversial project you've worked on?

For many years I have been drawing New York, the streets and the people and everything in it. When 9/11 happened, I did some drawings of the aftermath. No photography was allowed and some of the scenes were only recorded in drawing. It was a very good example of the tension between photography and illustration.

#### What's next for you?

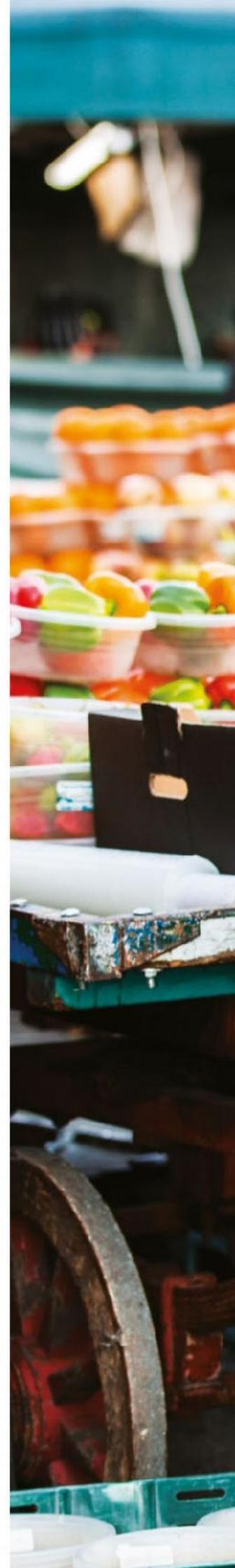
I'm going to hopefully be doing a book of my drawings of New York. I may do some writing as I quite like it, but I'm asking a particular writer in New York to do the introduction. It'll be a sort of collaboration. I am still very interested in continuing to draw Ridley Road Market and people's workspaces. There is a serious problem in London with workplaces coming under major threat. It would be a personal project.

*Lucinda Rogers: On Gentrification – Drawings from Ridley Road Market* is at House of Illustration, London, N1C, until 25 March 2018. [www.houseoffillustration.org.uk](http://www.houseoffillustration.org.uk); [www.lucindarogers.co.uk](http://www.lucindarogers.co.uk)



LUCINDA ROGERS

ABOVE Outside Kash Fabric Shop, ink, crayon and watercolour on paper, 50x70cm





“YOU ARE OUTSIDE SO THE DRAWING IS PUBLIC. YOU HAVE TO ALLOW PEOPLE TO COMMENT. YOU CAN’T HAVE IT BOTH WAYS”

# A WORLD OF INSPIRATION

OLIVER JEFFERS' FIRST NON-FICTION BOOK FOR CHILDREN EXPLORES BIG THEMES. HE EXPLAINS WHY TO NATALIE MILNER

THIS IMAGE Oliver depicts New York in *Here We Go*



**O**liver Jeffers avoids calling himself an illustrator, even though he's best known for beautiful, award-winning books that have captured the imagination of millions of children in more than 30 languages. "It's difficult to pin down," he says. "I suppose I would call myself an artist and storyteller." This may be because his famous stories, such as *How to Catch a Star* and *Lost and Found*, are only a fraction of his artistic output. Indeed, his first children's book was born out of an art project while studying visual communication at University of Ulster, in his home town of Belfast.

"The fine art I had been making was story-driven. I was playing with that relationship between words and pictures," explains Oliver. "I had an idea for a set of paintings and it occurred to me it was a format for a book. I enjoyed working within the boundaries of the pages and the physicality of sequentially telling a story." His brother Rory designed the template, HarperCollins snapped it up and the rest is history.

This year, Oliver has produced his first non-fiction picture book, a shift in style sparked by the birth of his first child, Harland. Introducing his son to their New York home, Oliver found himself trying to explain the world – and everything in it – so decided to record it in a letter to his child. This personal project – combined >



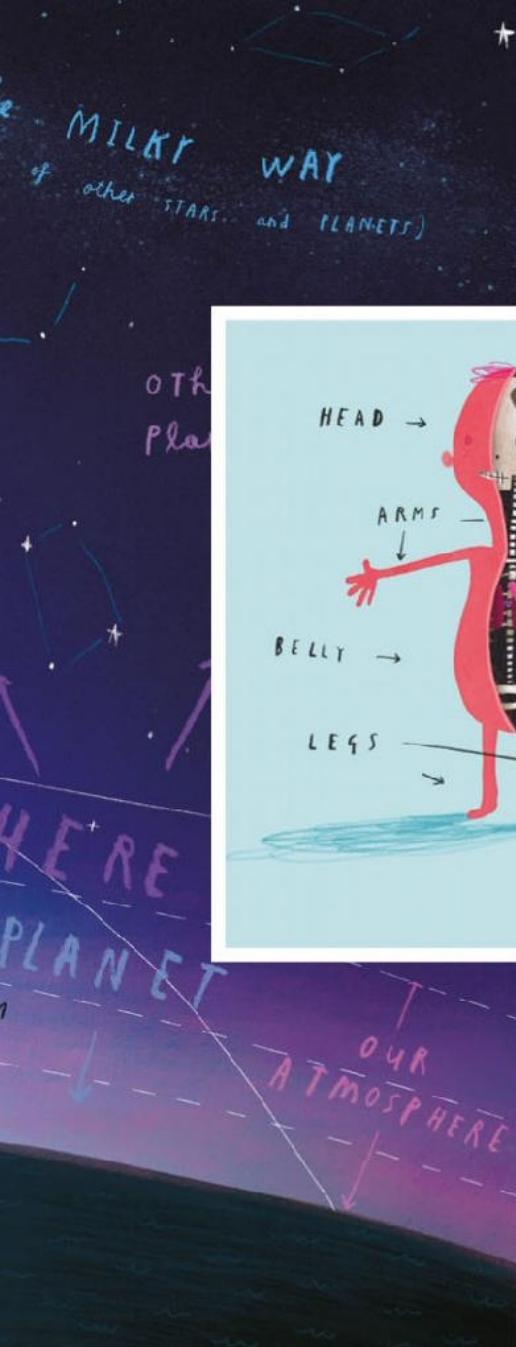
**“THIS BOOK IS ABOUT REAL THINGS, SO THE ILLUSTRATIONS NEEDED TO BE MORE EXPLANATORY”**



with his interest in science and a desire to share his views on our ever-changing cultural climate – culminated in the beautifully illustrated *Here We Are*.

The book takes a step away from his previous faux naïve characters and landscapes, and displays a more developed illustrative style. “The wilder works of fiction are more suggestive, whereas this [book] is about real things, so the illustrations needed to be more explanatory and descriptive,” he explains. His drawings are influenced by a range of illustrators, including Jean-Jacques Sempé, David McKee and creator of the Asterix comics, Albert Uderzo. But in the next breath, he cites painters as varied as Caravaggio and Gerhard Richter, and explains how he’s indebted to the ease with which John Singer Sargent brings a painting to life with a few confident brushstrokes.

This enthusiasm for both painterly and illustrative techniques is reflected in his artwork. The recent two-year book project crossed over with a body of work Oliver put



CLOCKWISE FROM ABOVE A spread from *Here We Go*; the human body illustrated in his new book; Oliver in his studio; *Protracted Landscape, No 9*, oil on canvas, 61x91cm

together for his solo exhibition of paintings *Measuring Land and Sea* at London's Lazarides gallery. Oliver maintains that "there's a lightness to the paintings that might otherwise be heavy if it were not for the book, and there's a lack of oversentimentality in the books that might be present if not for the existence of the paintings."

The artist is never without a sketchbook; inside is anything from ideas for drawings and tests for colour combinations to a nice turn of phrase

or a shopping list. This humble process provides the starting point for much of his work.

When looking for a conceptual angle to unite his work, his interest in science is ever-present, specifically, "how we know what we know, and what we actually know." For his Lazarides show, his paintings were figurative but overlaid with numbers, angles and measurements in fathoms – intentionally superfluous detail that muddies the viewer's comprehension of the landscape.

This exploration of information overload is turned on its head in another painting project, which started in 2012

and continues to flourish. Its inspiration came from listening to his father-in-law talk about dipping an old door in acid. In a piece of live art, Oliver dips an oil portrait in enamel paint. Before he submerges it – hiding a portion of the portrait forever – he shows the painting to a small audience. Months, even years, later, Oliver asks the viewers what they remember of the artwork – time has corroded their memory, just as the acid did the door.

Oliver thrives on this type of experiment because, in his own words, "concept is king". His works are executed in the medium that best suits their purpose. In his new book, he combines traditional and digital techniques, using ink, watercolour and gouache for backgrounds, landscapes and large shapes, while adding detail on an iPad. This process allowed him to work in his studio and at home with his family, after all, it was Harland that sent him on this journey. And yet, Oliver confesses that for 15 years he's really been making books for himself. "It's to satisfy myself as an adult but also the remembered self as a child," he says. "All of it stems from the same sense of curiosity about the world." This time, of course, his son plays a crucial part, bringing Oliver's role of storyteller to the fore. *Oliver Jeffers' Here We Are* is published by HarperCollins Children's Books, £14.99, [www.harpercollins.co.uk](http://www.harpercollins.co.uk)



## OLIVER JEFFERS' TOP TIPS

**1** Draw the things you want and don't worry what people think. The greatest work comes from the freedom you get when you've shaken the shackles of expectation.

**2** Painting from life isn't like a photograph but rather a million photographs you're taking with your eyes at once. You get a sense, rather than a snapshot, of the thing.

**3** Confidence is key. Observe and articulate. Then wait, and suddenly make a mark.

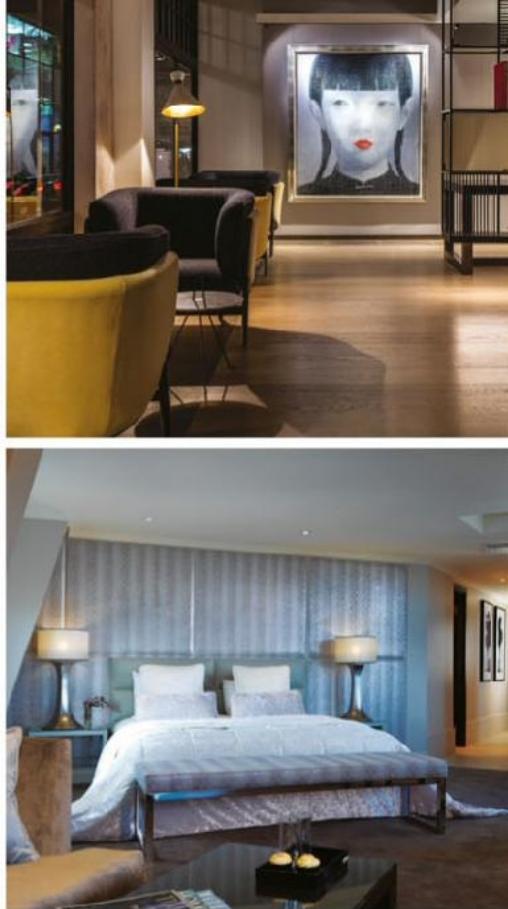
**4** You don't always have to apply paint. Taking it away can be an equally valid mark. I scrape paint away with a knife or a cloth.

**5** If you make a mark that's not right, don't tweak it. Take it away or start again. It will never look right.

**6** You don't have to be the most talented draughtsman. I succeeded with visual storytelling skills: conceptual vision, decision-making and editing.

**7** Research well, then work quickly.

**8** Show your work to people you trust and whose opinions you respect. But there's a risk in getting too many opinions.



#### COMPETITION

# WIN WIN A LUXURY ART WEEKEND

EXPLORE ART IN BLACK-AND-WHITE WITH A TRIP TO THE NATIONAL GALLERY, PLUS A STAY AT A TOP LONDON HOTEL

We've teamed up with the National Gallery to bring you the chance to win a luxury London trip to see *Monochrome: Painting in Black and White*, which runs until 18 February 2018. The exhibition travels from the Middle Ages, through the Renaissance and into the 21st century, with artists such as Rembrandt, Ingres, Richter and Picasso, exploring what happens when artists cast colour aside. [www.nationalgallery.org.uk](http://www.nationalgallery.org.uk)

#### THE PRIZE

The winner will receive two tickets to the exhibition, plus a catalogue, tote bag, mini-print and postcard pack, and be treated to a luxury overnight stay and breakfast at Radisson Blu Edwardian Mercer Street Hotel, a boutique haven in Seven Dials. The perfect combination of modern comfort and stylish interiors, the hotel is a short stroll from the National Gallery, as well as Covent Garden's famous piazza and the theatres

and restaurants of Soho and the West End. [www.radissonblu-edwardian.com](http://www.radissonblu-edwardian.com)

#### HOW TO ENTER

Enter online at [www.artistsandillustrators.co.uk/competitions](http://www.artistsandillustrators.co.uk/competitions) by noon on 29 December 2017 or return the form to: **National Gallery Prize Draw, Artists & Illustrators, Chelsea Magazine Company Ltd., Jubilee House, 2 Jubilee Place, London SW3 3TQ.**

#### TERMS AND CONDITIONS

The Radisson Blu Edwardian Mercer Street Hotel stay is valid for one night, subject to availability, and must be taken by the end of the exhibition and booked within four weeks of claiming the prize. Exhibition tickets are valid until 18 February 2018. Prizes are non-transferable and non-refundable. No cash alternative is available. For full terms and conditions, visit [www.chelseamagazines.com/terms](http://www.chelseamagazines.com/terms)

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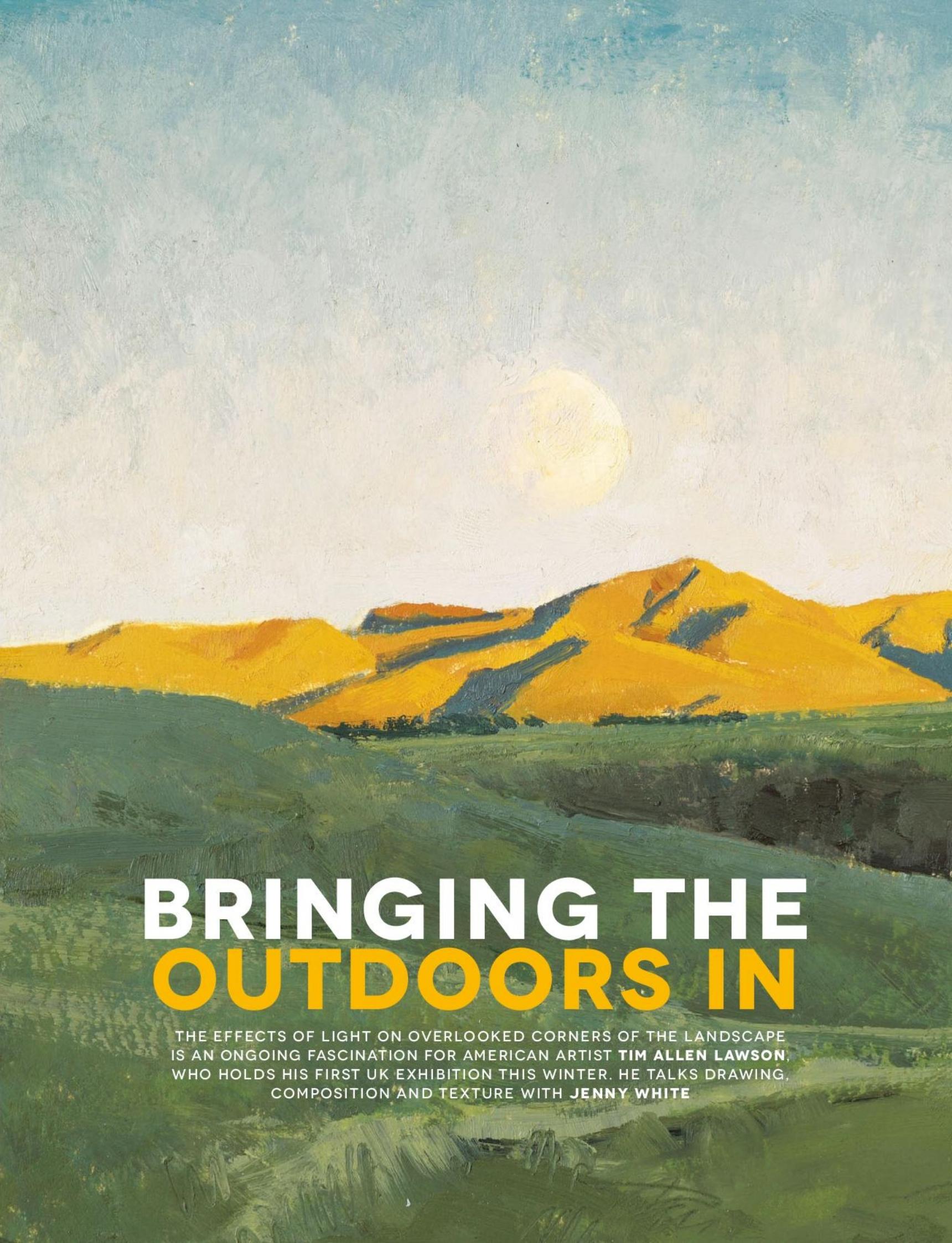
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# BRINGING THE OUTDOORS IN

THE EFFECTS OF LIGHT ON OVERLOOKED CORNERS OF THE LANDSCAPE IS AN ONGOING FASCINATION FOR AMERICAN ARTIST **TIM ALLEN LAWSON**, WHO HOLDS HIS FIRST UK EXHIBITION THIS WINTER. HE TALKS DRAWING, COMPOSITION AND TEXTURE WITH **JENNY WHITE**



**F**rom the crisp whites of a snowy day to the yellow balm of sunlight on clapboard, Tim Allen Lawson's work pairs meditative stillness with a dynamism that draws the eye into the painting and holds it.

The acclaimed American painter is holding his first UK exhibition at Jonathan Cooper gallery in London until December 16, and the show is, in part, a love letter to Wyoming – the state where he was born and raised, and to which he returned with his family in August last year after years spent living in Maine, New England.

He works from an early 20th-century former photographer's studio on the main street in Sheridan, a charming old gent of a cowboy town shadowed by the Bighorn Mountains. He is thrilled with the space's light and beauty – which is especially important because, over the years, he has shifted from *plein air* to studio work.

"For the first 15 to 20 years I didn't have a studio and painted *en plein air*. As I travelled and looked at the paintings hanging in museums, I started to ask myself how many of those had been painted in three or four hours, and concluded the number is very few," he says. This sparked a shift away from the "shooting from the hip" approach of painting outdoors: these days a work takes anything from a few months to a year to complete.

"Working *en plein air* gives you all the visual answers but it doesn't allow the time to fully digest and think about them. I now spend a lot of time in the studio moving elements around and distorting the perspective to create a stronger visual line. You have to emphasise elements without it being too obvious you want the viewer to look at a particular figure. What you choose to emphasise has a lot to do with the relationship between the painter and his subject."

Despite being representational, there is a strong abstract element to >

TALLEN LAWSON COURTESY OF JONATHAN COOPER

**LEFT** *The Pale Suitor*, oil on panel, 20x23cm



since then I've tried all kinds of different tools; I now get my supplies at the hardware store as much as at art stores. I have carried that over into my drawings and mixed media work. For example, I might incorporate wax or hard lead pencils over water-soluble graphite to get a much subtler effect than you can in oil paint. I try to create layered effects and nuances in my drawings too."

Drawing is a passion that underpins the rest of his practice. His paintings grow out of thumbnail sketches, pencil notes and drawings, and when a painting is nearing completion he takes the drawings out again. "Those sketches are the closest I get to that initial inspiration, and by looking at them I try to get more of the emotion I felt at that location."

He keeps his responses fresh by travelling between Wyoming and Maine. In Wyoming he is moved by the open landscape – a vastness of scale that means you can drive 250 miles without seeing a building. In Maine, the horizons are closer. Trees crowd in on every side and the light is softer and more diffuse. "I hope these differences keep my eye acute. It prevents me getting into a situation where out of complacency I always paint a blue sky the same colour."

A key driver is his fascination with light and its effects, but beneath that lies the love of nature that shines through in his latest exhibition. "What motivates me is seeing the variety, harmony and beauty of this planet. I like to paint things in my surroundings that I have had a chance to know and develop a feeling or opinion about. A lot of the time, however, it is nothing more than the way the light falls on a variety of surfaces. That challenge is intriguing, and it's a big part of why I continue to do it."

[www.tallenlawson.com](http://www.tallenlawson.com)

CLOCKWISE FROM ABOVE *The Watering Hole*, oil on panel, 34x47cm; *Barn Below the Big Horns*, oil on panel, 61x41cm; *Study, Evening Tree*, graphite on handmade paper, 51x51cm



this work: he enjoys the contrast between looking at a painting close-up, where texture, form and colour take precedence, and then stepping back to see these elements coalesce into an image. Those images often come from scenery around his hometown, and from Maine, where he retains his old, self-built studio as a regular bolthole. However, his passion is not for grand vistas but for overlooked moments and details.

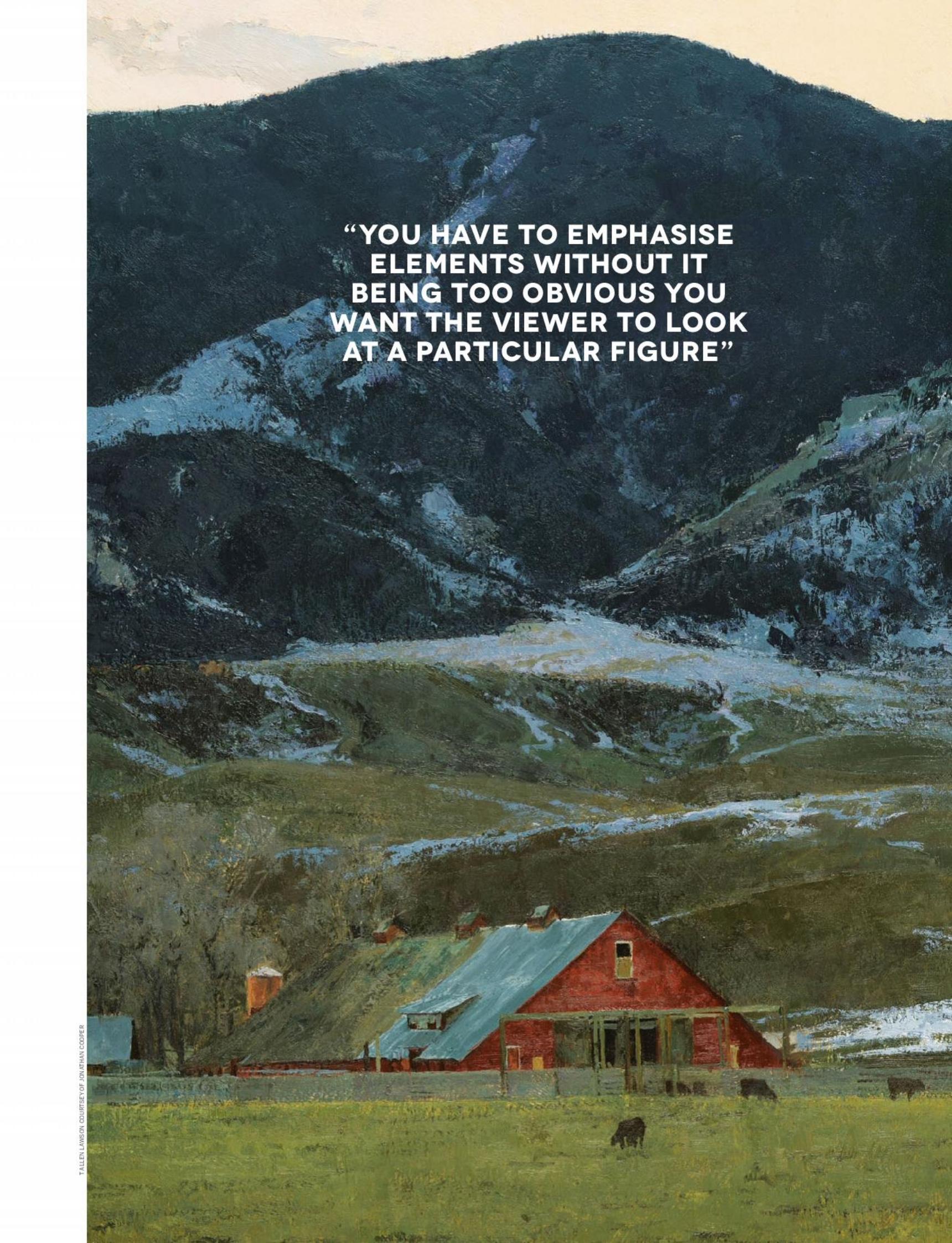
This approach sparked a long exploration of tools and textures. Some six or seven years ago, he became fascinated with painting bark from trees. "I wanted to paint it as realistically as I could with all the cracks and nuances, and I decided to try everything I could think of to give it the illusion of depth and texture." Up until then he had created the occasional effect with a knife but began to use other tools, such as pencils and sticks, which he scored into the paint. "I found the more realistically I tried to paint the bark, the more abstract it became, and

## THE ARTIST ON PAINTING THE WHITE HOUSE CHRISTMAS CARD

"In 2008, when my office got a call from the White House, I thought it was a friend playing a joke. It took me a while to believe I was able to go and meet Mr and Mrs Bush and have a tour. When I got there and went up to the second floor and walked onto the Truman Balcony with its wonderful view over Washington Mall, I saw the painting I

wanted to paint. I don't do a lot of commissions because I am fearful what I see and what excites me will not match what the client envisages, but this just clicked. I was able to spend the entire day at The White House and draw on the balcony for three or four hours. President Bush came out and we chatted.

"My tip for painting any commission is first to be true to yourself. Only take on what you are comfortable with; don't try to become somebody else. The most successful commissions I have done are the ones where people say, 'I would love you to come along and see if anything inspires you.'"



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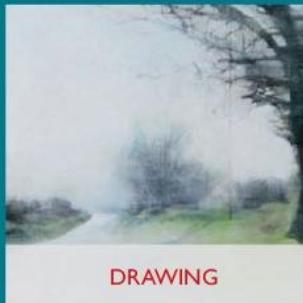
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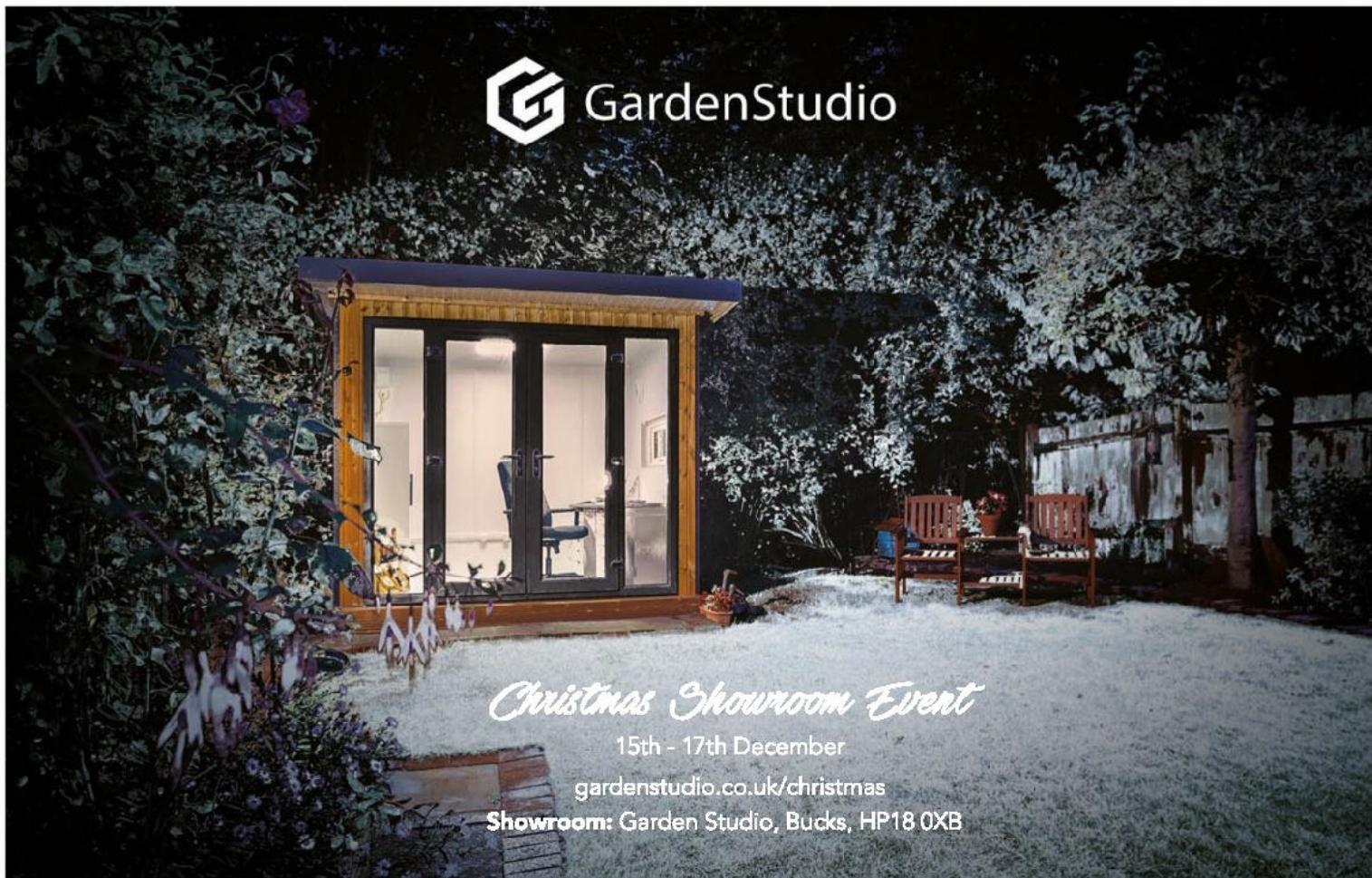


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# JANUARY

TIPS • ADVICE • IDEAS

## HOW TO DRAW

JAKE SPICER SHOWS YOU HOW TO CREATE BEAUTIFUL IMAGES FROM PHOTOGRAPHS

In an age of ubiquitous cameras and disposable images, drawing provides us with an opportunity to look at the world slowly. Nonetheless, photographic reference can be a valuable stimulus for making drawings, allowing us to freeze moments that would be difficult to sketch from life or to work remotely from our subject.

### 1 COLLAGING

Collaging photographs, with paper and scissors or digital editing, can be an excellent way to develop compositions. Combine elements of images to create the subject for a unifying sketch, either as the basis for more developed work, or as an end in itself.

### 2 INTRODUCE FORM

Because drawing from a photograph means translating a 2D image into another 2D image, it is easy for it to become flattened. As you draw, try to imagine that your subject is in front of you as a tactile form, and aim to bring that sense of form and mass into your drawing.

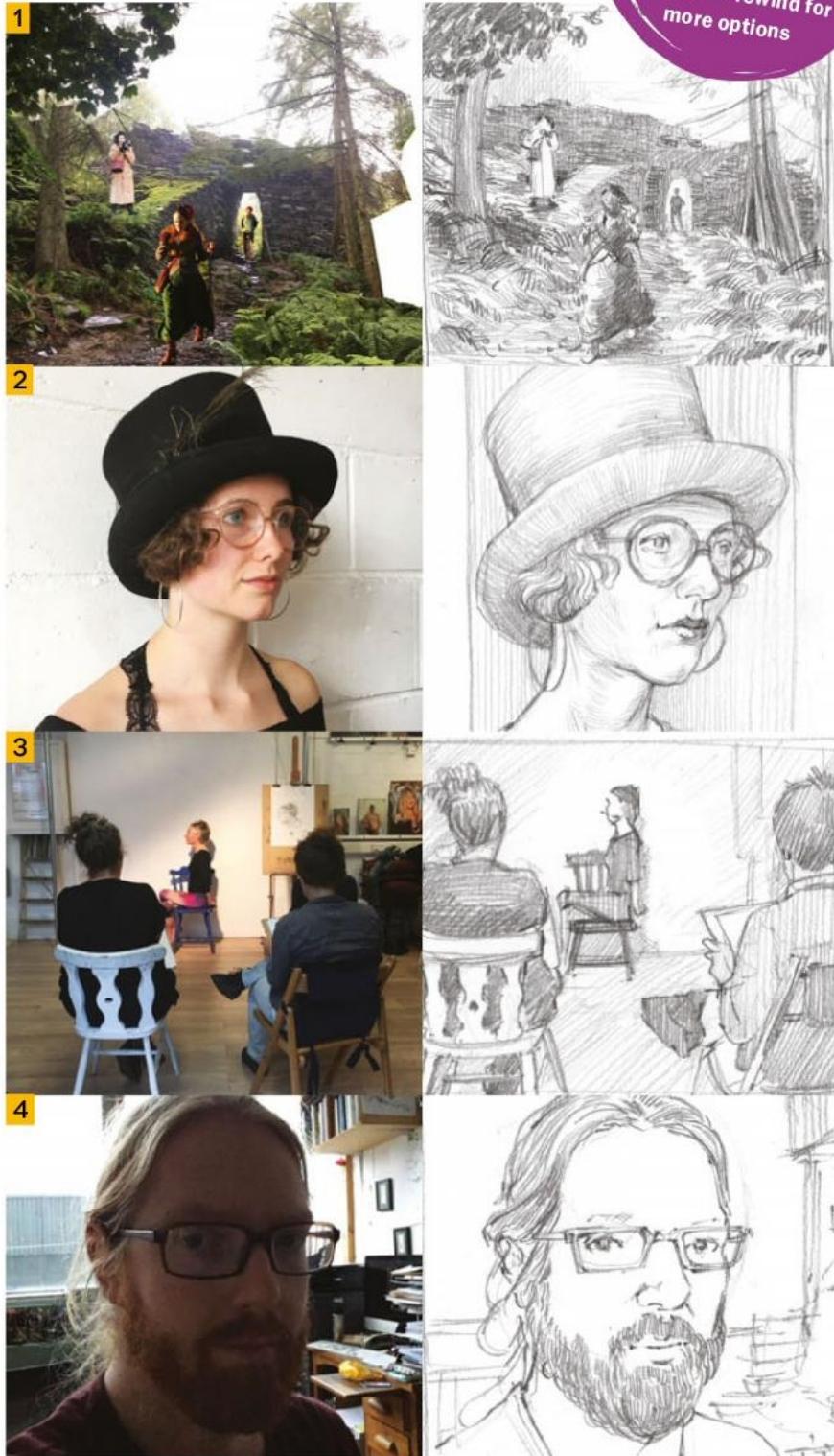
### 3 BE SELECTIVE

A photograph is indiscriminate. Use the photograph as a starting point, exaggerating qualities that appeal to you and editing those that are not relevant. For example, you can crop, move elements and change the relative scales of subjects.

### 4 ADJUST FOR POOR LIGHTING

When you simply copy a photograph you are limited to making an image that is only as good as the photograph itself. Use the visual language of drawing to bring something new. For example, when faced with poor lighting, turn the image into a line drawing, or find a more stylized way of interpreting the subject.

Jake's latest book *You Will Be Able to Draw by the End of This Book* is available from Ilex Press, £14.99. [www.jakespicerart.co.uk](http://www.jakespicerart.co.uk)





### MASTER TIPS: SIR JOSHUA REYNOLDS

#### DISCOVER THE TECHNIQUES OF THE WORLD'S GREATEST ARTISTS

This 8ft portrait of John Stuart, 3rd Earl of Bute, was painted by Reynolds for the Earl's Bedfordshire estate, Luton Hoo. As with many of Reynolds' portraits, here he paid close attention to the fabric. The folds and textures of the Earl's sumptuous garter robes help to locate the light source, adding depth and, therefore, realism. The artist also placed red – flashes on the robes, and in material above and behind the figure – around the painting to create unity.

This painting is part of *Art of Power: Treasures from Mount Stuart*, on show at the Hunterian Art Gallery and Mount Stuart, Isle of Bute, until 14 January 2018. [www.gla.ac.uk](http://www.gla.ac.uk)

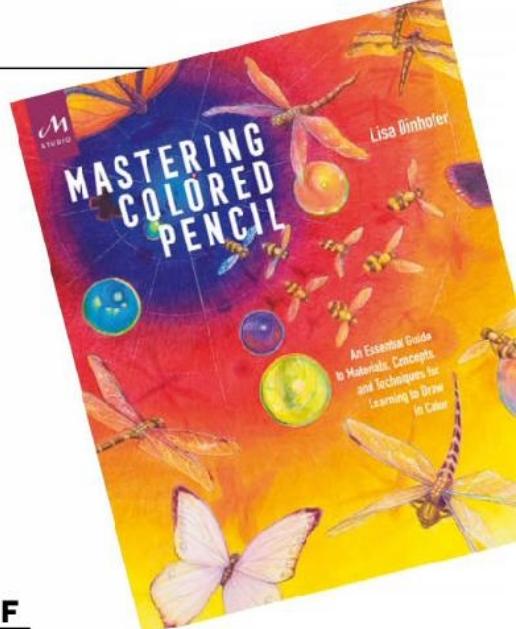
SIR JOSHUA REYNOLDS, JOHN STUART, 3RD EARL OF BUTE, 1773. © THE BUTE COLLECTION AT MOUNT STUART

### BOOK OF THE MONTH

#### *Mastering Colored Pencil: An Essential Guide to Materials, Concepts, and Techniques for Learning to Draw in Color* by Lisa Dinhofer

If you are serious about improving your art in the medium, Lisa Dinhofer's comprehensive guide would prove a useful addition to your library. It's packed with workbook exercises, 'homework' assignments, advice on technique and even a gallery of work by exceptional coloured-pencil artists to inspire you. Plus, there is also a wealth of practical information, such as how to source and care for your materials, to help you make the most of them and create amazing art.

Monacelli Press, £20. [www.monacellipress.com](http://www.monacellipress.com)



### COMPETITION

# WIN! 16 ACRYLIC SETS UP FOR GRABS

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Pegasus Art is offering 16 lucky readers the chance to win the new Cranfield Spectrum Acrylic Set, worth £26.99. Featuring six 60ml tubes of crucial mixing colours – Yellow, Red, Alizarin Crimson Hue, French Ultramarine Blue, Yellow Ochre and Titanium White – it's a

perfect starter set for artists. The paints are versatile and can be thinned with Acrylic Copolymer Emulsion – so they behave almost like a watercolour – or mixed with Polymeric Thickener to increase the body and texture. You could even add Cranfield's Opaque



Acrylic Paste to create a modelling media.

Pegasus Art has been supplying fine art materials to the art community since 2005, offering a comprehensive online shop, as well as art classes and workshops. Visit them at [www.pegasusart.co.uk](http://www.pegasusart.co.uk)

### HOW TO ENTER

For your chance to win, enter online at [www.artistsandillustrators.co.uk/competitions](http://www.artistsandillustrators.co.uk/competitions) by 11.59am on 26 January 2018. Winners will be selected at random. For full terms and conditions, visit [www.chelseamagazines.com/terms](http://www.chelseamagazines.com/terms)

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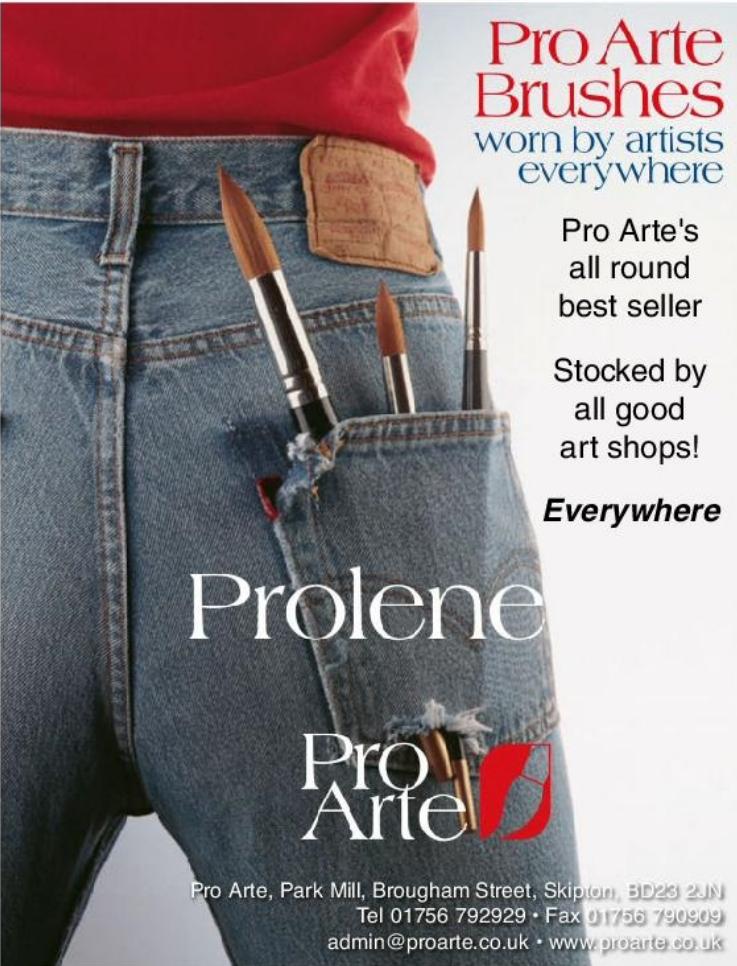


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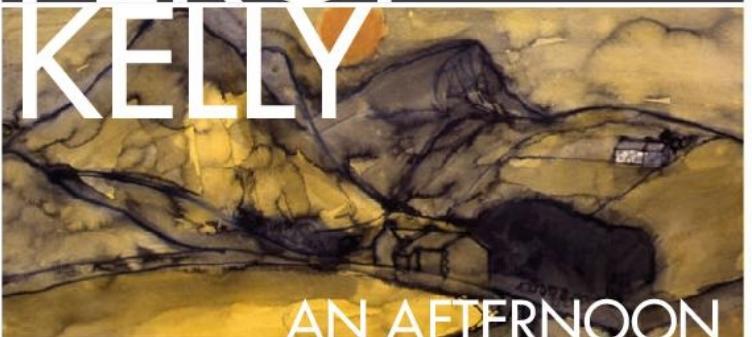



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Sunday 21st January  
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# PERCY KELLY



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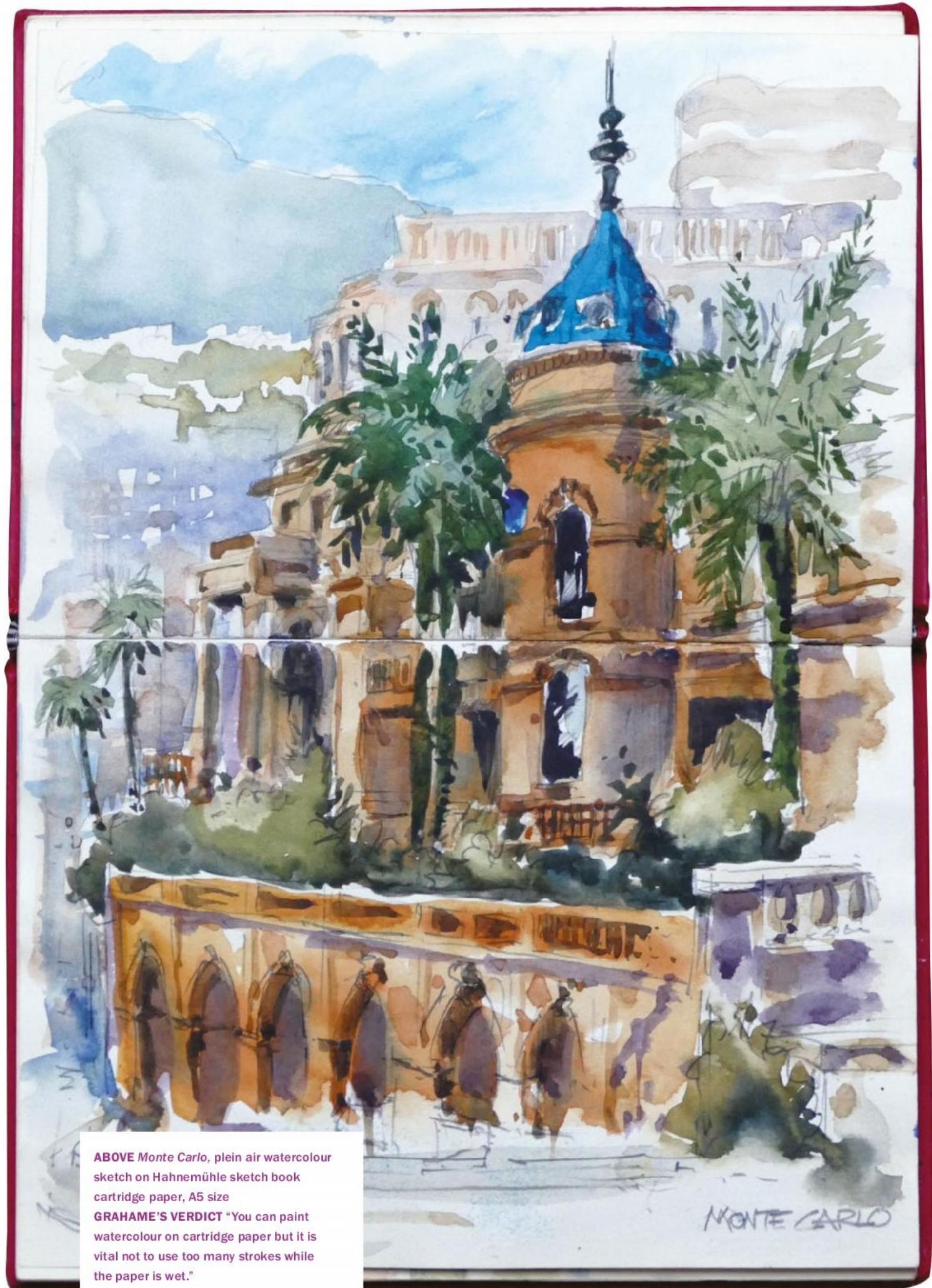
Image: Newlands Valley © Estate of Percy Kelly



# New Year, New Art

LET OUR 15 PAGES OF ADVICE AND INSPIRATION  
MOTIVATE AND INSPIRE YOUR WORK IN THE YEAR AHEAD  
ILLUSTRATIONS: GRACE HELMER





**ABOVE** Monte Carlo, plein air watercolour sketch on Hahnemühle sketch book cartridge paper, A5 size

**GRAHAME'S VERDICT** "You can paint watercolour on cartridge paper but it is vital not to use too many strokes while the paper is wet."

TRY SOMETHING NEW

# PUSH YOUR BOUNDARIES

IN THE SPIRIT OF NEW YEAR REINVENTION, GRAHAME BOOTH RIPS UP THE RULE BOOK AND GIVES UNUSUAL NEW MATERIALS A GO

**H**ands up those of you who have accidentally dipped your brush into your coffee rather than your water pot? A lot of you, I suspect, but what if we actually tried painting with coffee or other unusual pigments? I am certainly not suggesting we start replacing our tried-and-trusted paints with home-made varieties, but I thought it might be fun to push a few boundaries and step away from our comfort zones. After all, a change is as good as a rest. Here, I have experimented with variations on materials and methods, home-made where possible, to make it more interesting. [www.grahamebooth.com](http://www.grahamebooth.com)

## HOME-MADE COLOUR

I tried to come up with a palette of home-made colours. I succeeded to a certain extent, but I had no luck with a blue, which possibly explains why colourmen mined lapis lazuli in deepest Afghanistan rather than boiled a few blueberries. Apart from the likelihood that most plant-based colours will be fugitive, I was discouraged to find the colour from blueberries is actually a rather pretty red in its naturally acidic form, which then turns a nice purple on watercolour paper (presumably due to the acid-absorbing buffering of the paper). I tried adding a little baking soda to make it more alkaline and got a blue-grey, which rapidly darkened to a dull green. But I haven't had so much fun since I received my first chemistry set! Tea is fairly similar to Burnt Sienna and coffee to Burnt Umber. I mashed and boiled handfuls of nettles to achieve a marginally tidier garden, as well as a natural green, and boiled beetroot to produce a beautiful rose pink. Turmeric, unsurprisingly, gave me yellow. My only real disappointment was blackberries, which produced a rather dull purple.

>

### HOW TO MAKE A PIGMENT

Boil the source material with a little water and mash the resulting substance. Leave for 24 hours to allow the colour to strengthen and then squeeze the mess through muslin. Be aware that after a couple of days the wet colour will go mouldy unless kept cold.



**LEFT** Portuguese Doorway, beetroot, blueberry with baking soda, nettle and coffee with Indian Ink details on Bockingford 140lb NOT paper  
**GRAHAME'S VERDICT**  
"I won't be replacing any of my paints with home-made alternatives but if nothing else it has given me a renewed appreciation of just how good and convenient our wonderful modern art pigments really are."



## TRY SOMETHING NEW

**BELOW** Aups, Provence, bamboo pen and Indian ink on Bockingford 140lb HP paper

**GRAHAME'S VERDICT** "I will definitely continue using my bamboo pen. It felt very smooth on the paper, didn't blot too much and needed dipping less often than a metal nib."



Can you paint with these pigments? Well, yes you can. The colour is weak, which made it almost impossible to get a dark, and I wouldn't expect permanence. But I can imagine such colours being used in the early days of painting. I fleetingly thought how useful it would be to use these colours to paint art club demonstrations on rice paper instead of watercolour paper – I could simply eat the failures!

### MAKE A PEN

I use disposable artists' pens for convenience but, in the studio, I prefer a dip pen with Indian ink. I know Edward Wesson famously used twigs and sharpened lollipop sticks, but I'd also heard a bamboo pen works very well and is easy to make. Take a length of hollow bamboo (garden cane is perfect) at least 14cm and about 7mm to 10mm wide. Using a Stanley knife, sharpen one end into a curved shape so there is a taper to the end. Cut each side to give roughly the width of nib you want and push down with the blade to split the bamboo down the middle. Make any final cuts and try it out. Please take extreme care when using the knife and always cut away from you.



I was happy with my pen. It was much smoother on the paper than a metal nib. Bamboo is hard, so there is no rapid wear, although it is simple enough to cut another point. I also tried it with watercolour – it was perfect for ropes and telegraph lines where it gave enough consistency of line to be convincing.

### TEST PAPER TYPES

I have sketched on every type of paper, from till receipts to the back of envelopes, but usually only because there was no alternative. It is always recommended, with very good reason, that proper watercolour paper be used for painting. Having said that, there is no reason why you should not try painting on other types of paper – you may find this forces new thinking. John Yardley's wonderful flower paintings are painted on tinted Canson paper, designed primarily for pastel. I paint in sketchbooks with cartridge paper. This is a great way to learn to be economical with brush strokes as more than a couple will destroy the paper.

Daler-Rowney produces the Earthbound sketchbook that uses recycled paper with an interesting colour and texture. This needs chalk or gouache to create highlights and helps to concentrate the mind about tone. Many people paint on printed papers, but remember these are unlikely to be acid free, so will yellow with age.

**I TRIED MY BAMBOO PEN WITH WATERCOLOUR. IT WAS PERFECT FOR ROPES, GIVING ENOUGH CONSISTENCY OF LINE**

**ABOVE** San Giorgio Maggiore, watercolour, ink and gouache on an old map

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# GET SOCIAL

MAKE ART AND FRIENDS AT THE SAME TIME BY TAKING PART IN ONE OF THE NEW BREED OF FUN-FOCUSED CLASSES



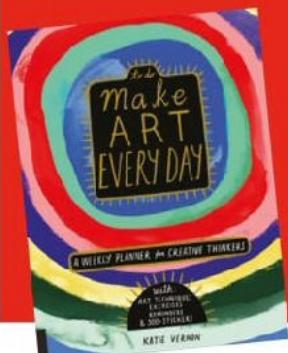
Artists wanting to boost their skills have long considered a class, course or workshop their first port of call. But, in recent years, a new style of class has evolved with a focus on fun and sociability along with technique, and the scene is booming. From pop-up painting in fabulous locations to drink-and-draw evenings in pubs, everyone from anxious beginners to experienced artists can share the joy of being

creative in a relaxed environment. Here is a selection of the best.

## DRAW

### **The Drawing Circus, South East England and beyond**

This troupe of Brighton-based artists, models, art tutors, musicians and performers aim to promote a sense of wonder at the visual world through innovative drawing classes. These collaborative events



***Make Art Every Day* by Katie Vernon, Quarry Books, £12.99**

Committing to a daily art practice is a wonderful motivator but it's also a significant undertaking. Beautifully illustrated, this calendar and sticker set will guide you on the way.

[www.quartoknows.com](http://www.quartoknows.com)



***Creative Sprint* by Noah Scalin and Mica Scalin, Voyageur Press, £11.99**

This interactive workbook features prompts such as Think Small, Work with the Unexpected and Embrace Limitations, with associated projects.

[www.quartoknows.com](http://www.quartoknows.com)



ANGELA MOORE

in unusual venues straddle the boundary between workshop and performance, attracting large audiences for untutored evenings of mass sketching, which often feature live music, too.

**Dates** 14 and 21 May 2018, Bosco Theatre, Brighton. [www.thedrawingcircus.co.uk](http://www.thedrawingcircus.co.uk)

## DRAW

### Drink and Draw, Royal Drawing School, London

Drink-and-draw sessions can be found up and down the country, their popularity enhanced by the boost a quick tipple can give one's creative courage. Even the prestigious Royal Drawing School has an offering, with this fun introduction to life drawing. Grab a drink while you hone your observation skills in a variety of short exercises and longer drawing sessions. Taught by practising artists, these classes

MARY MARTIN

are great for learning to develop your tone, proportion or mark-making. Sessions are drop-in, or you can sign up for the whole term.

**Top tip** Take your love of drawing further, carry a sketchbook and sketch daily.

**Dates** Spring-term classes are Friday evenings, 19 January to 23 March 2018.

[www.royaldrawingschool.org](http://www.royaldrawingschool.org)

## ILLUSTRATE

### Sketchmeet, House of Illustration, Kings Cross, London, N1C

Collaborative exercises are the name of the game at this evening, hosted in association with Winsor & Newton, which isn't just about technical ability. A host artist guides the group on a collective creative adventure where – drink in one hand, marker in another – you draw and then pass it on. Meeting new people is almost inevitable.

**Did you know?** Sketchmeet is all about the hosts. From political cartoonists to illustration collectives, they will feed your imagination.

**Date** 7 February 2018. [www.houseofillustration.org.uk](http://www.houseofillustration.org.uk)

## PAINT

### PopUp Painting, various locations in London, Manchester and Birmingham

With events that take place in bars and restaurants, and



PAUL CLARKE

nibbles and a glass of wine often included, PopUp Painting sessions aren't intended to be serious art classes – they are social painting experiences. But they are about unleashing creativity, so even experienced painters should head along to soak up the vibes. A practising artist will guide you through painting a version of a masterpiece, but you are also encouraged to go off piste, too. There's a huge number of events to choose from so you should be able to find a date that works in the year ahead.

**Date** Paint Starry Night!,

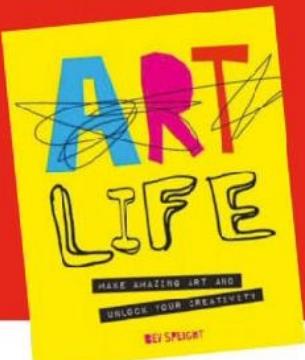
31 January 2018, Notting Hill Gate, London. [www.popuppainting.com](http://www.popuppainting.com)

## DRAW

### Wild Life Drawing, various locations

Forget the still lifes and life models. This roster of classes offers subjects as varied as reptiles and birds of prey, as the classes challenge you to try to capture movement, feathers, furs, scales and more. The project was founded by Jennie Webber, a London-based artist and animal lover, with the aim of reconnecting those living in cities with the wonder of nature through creativity. You will also learn about the behaviour and anatomy of the animals from wildlife carers and breeders, making the events a delight for animal lovers.

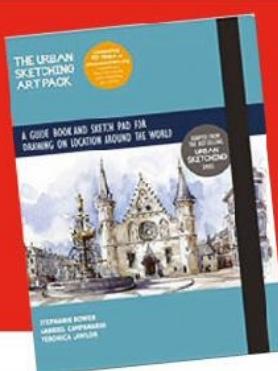
**Date** Watercolour Special: Colour and Camouflage in the Animal World, 30 January 2018, London Aquarium. [www.wildlifedrawing.co.uk](http://www.wildlifedrawing.co.uk)



### Art Life by Bev Speight, Octopus Books, £14.99

This engaging book is based around four categories – line, book, traces and marks – each featuring projects and inspiration to move your art forward without preconceptions.

[www.octopusbooks.co.uk](http://www.octopusbooks.co.uk)



### The Urban Sketching Art Pack by Gabriel Campanario, Veronica Lawlor and Stephanie Bower, Quarry Books, £12.99

This guide to drawing on location is accompanied by a sketchpad to help you tackle common problems.

[www.quartoknows.com](http://www.quartoknows.com)

HOW TO

# ENJOY YOUR ART

ARTIST YAEL MAIMON

REVEALS FIVE WAYS TO KEEP THE PAINTING PROCESS EXCITING, WHATEVER YOUR STYLE

1

## STOP WORRYING ABOUT THE RESULT

It is important to remember the outcome is not always the main point. It can be about spending quality time, expressing yourself or learning. Focus on the process. Exercising your creativity this way makes painting more relaxing.

2

## PUT SOME MUSIC ON

This taps into your imagination, reduces stress, promotes creativity and lessens feelings of isolation. It is especially useful for people suffering from anxiety and depression, so turn up the volume to cut out other distractions. You can also try listening to different styles of music to see how it affects your mood and, therefore, your work.



ABOVE Have You Seen My Goldfish #5, soft pastel, 50x39cm

3

## UNLEASH YOUR WILD SIDE

Creating a refined drawing before starting a painting can drain enthusiasm. Try something less precise and it might enhance your expressive ability and joy in the process. Give yourself permission to let go – use generous broad strokes, vibrant colours and bold mark-making. Play and make a mess.

4

## SHAKE IT UP

Altering your routine is refreshing and uplifting, and can also open the door to artistic possibilities. You will be amazed how a simple change, such as using a new painting tool, introducing more colours, experimenting with a limited palette, switching mediums, trying new surfaces and so on, can increase excitement.

5

## TAKE A BREAK

You don't want to start fighting the painting and turn the process into a frustrating experience. If you find yourself struggling, take a break – a brisk walk, a brief chat or a quick snooze – and come back more relaxed with fresh eyes and renewed energy. [www.yaelmaimon.com](http://www.yaelmaimon.com)

Top tip

When working from a photo, keep the spark lit by closing your eyes and re-experiencing the original scene

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Sri Lanka	Resplendent Isle	23 Feb - 9 Mar
Bhutan	Himalayan Mountains & Monasteries	31 Mar - 14 Apr
Malta & Gozo	Grand Siege of Malta	15 - 22 Apr
Galapagos	Darwin's Islands	2 - 16 May
Zambia	Lazy Big Cats	14 - 21 May
Italy	A hilltop in Tuscany	dates tbc May/June
Isles of Scilly, UK	Paddling in watercolour	16 - 21 June
Mongolia	Painting in Steppe	11 - 25 July
Malawi & Zambia	Big Game in Wide Open Spaces	06 - 20 Sep
Zambia	Carmines & Goliaths	26 Sep - 3 Oct
Norway	Golden sunsets, purple skies	dates tbc Sep
Morocco	Fez - Colours of the Medina	20 - 27 Oct
St Petersburg	Palaces and Parks	dates tbc Oct
India	Desert Romance of Rajasthan	dates tbc Nov
Costa Rica	Pura Vida	24 Nov - 8 Dec

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As a travelling artist, you'll pack a light travel kit of paints, pastels and sketchbooks and have time to sit and observe while you paint with fellow adventurous artists. Some tours focus on wildlife; others lead you to galleries and architecture. Landscapes and people are an essential part of every tour.

Join artists **Mary-Anne Bartlett, John Threlfall, Karen Pearson, James Willis, Julia Cassels, Mark Boyd, Sian Dudley, Roger Dellar, Jackie Garner, Claudia Myatt, Brin Edwards, Vicki Norman** and **Darren Rees** to see new places around the world, work on observational skills and improve your artistic techniques.

Our trips are suitable for artists (from beginners to pros), photographers and your non-painting partners/friends.

An Art Safari is a wonderful and inspiring way to travel, paint and enjoy a very special holiday! Be assured of like-minded company, comfort, good food and fun.

Art Safari can arrange your flights and is ATOL registered for your financial protection, ATOL 9916.





TRANSFORM YOUR ART

1

# WHAT MAKES A GOOD **PAINTING?**

IN THE FIRST OF A FIVE-PART SERIES ON IMPROVING OUR WORK,  
MARTIN KINNEAR EXPLORES HOW TO EVALUATE OUR OWN ART



**FAR LEFT**  
Oil sketch of the moors in autumn, oil on canvas, 100x100cm  
**LEFT** Martin Kinnear  
**BELOW** Study after van Gogh. See underlying abstraction by blurring your images

**W**e need to be honest about your painting and talk about failure. It's not fashionable to fail, but I'm attached to it, because implicit in the possibility of failure is the potential for success. I don't mean to sound glib, but it is possible that some pieces of art are better than others. In fact, acknowledging this truth is the best way to improve your painting. And yet, we are encouraged to believe that all art is good, our creative outpourings have merit, and that we can't really judge art. Reader, I encourage you to put all of that behind you for 2018 and embrace failure, look it in the eye and teach yourself how to win.

#### WHICH WORKS ARE GOOD AND WHY?

As a professional artist whose family relies on me getting it right, it will come as no surprise that I take self-critique seriously, so much so that I have a system, which I'd like to share with you. Pour yourself a coffee and pull out all the pictures you have, put them against your studio wall, and get started. I encourage you to spend an hour or so with your work – don't paint. Look, evaluate, consider, reflect, sketch even – but don't paint. Here are the criteria I use for self-critiques.

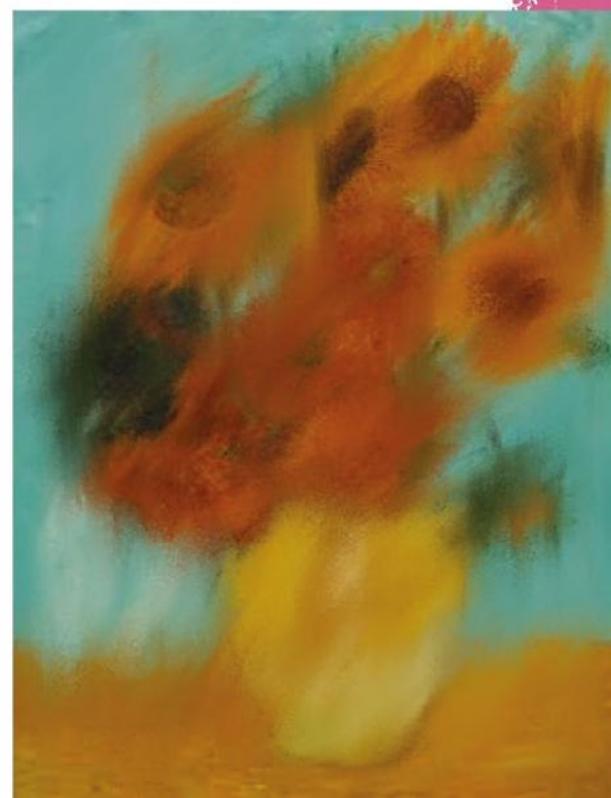
#### LOOK BACKWARDS

Chronology is no measure of merit in art. As Picasso wryly observed, art "has been in decline since the era of cave painting", a sentiment echoed by Grayson Perry when he noted that "everything was contemporary once". My first rule is that good art stands the test of time. When copying the latest fashion or jumping on a new bandwagon, ask yourself

where it's been before, and whether that wasn't, in some ways, better? When you see art that you like, Google it and explore. If you like a style of work, start a Pinterest board. Look at everything, discount nothing, but be date-blind.

#### ABSTRACTION

Kandinsky, on returning from an evening stroll, saw the "most beautiful picture" he had ever seen. To his surprise, it was his own. Seen at twilight and on its side, stripped of the details he had painstakingly worked into it, the picture looked both finished and beautiful. Its underlying abstraction had been revealed. He realised then that a good painting – whatever else it may be – is fundamentally an arrangement of colours and shapes.



## A GOOD FIGURATIVE PIECE NEEDS POSITIVE VALUE CHANGES, AND MORE ABSTRACT IMAGES STILL NEED VALUES TO CREATE PATTERN

**BELOW** *Oil Study*, oil on canvas, 50x61cm. See values to suggest forms if your painting is non-traditional

**BELOW RIGHT** *Don't Say You Hadn't*

*Enough Time*, oil on canvas, 121x91cm

**RIGHT** *Seeing the Dales of my Youth Through the Lens of 30 Years*, oil on canvas, 182x152cm, work in progress

### VALUE IS KING

Our vision is surprisingly dependent on gradations of light and dark or 'values' as we painter-types know them. I was once bumped from a good gallery for not having 'strength' in my work; they meant value. On a flat picture plane, we read value changes as representing forms, dimensionality and so on. A good figurative piece needs positive value changes. In the absence of realistic or figurative painting, we still need values to

create pattern and linear direction in works, or they can appear lifeless and flat, despite having strong colour. If you're a colourist, don't forget that value and colour are inexorably interrelated. Due to our visual system, strong values make stronger paintings and, in a business with few absolutes, that's worth knowing.

### COLOUR CONTROL

Value might be the strength of a painting, but colour is its soul. Kandinsky went as far as to observe that a painting will have both a subject, which the painter intends, and a 'power' or 'narrative' derived purely from how we react to its colour. Looking at Mark Rothko, David Hockney or Vincent van Gogh, it's hard to argue with his observation.

But whether we agree with Kandinsky or not, it's clear that we instinctively respond to colours with absolute clarity. It's no accident that among artists the best colourists are the most well known and, while not everybody could explain why a work of art is good or bad, everyone can instantly decide if it would go with their sofa. Good colour use is about selectivity and orchestration. If you don't get colour, rediscover Claude Monet.

### MAKING THE CUT

Go back to your lineup of paintings because it's time to put them in order of merit. Start by placing the visual designs which 'just work' to the 'keep' side. They will have a good underlying abstraction. The others? We will recycle those later on. If you don't have a





strong start, it won't work. You can't paint your way out of a poor design.

Look at the successful designs and place the ones that have compelling lights and darks to one side: this can be formal modelling, value planning or just linear bridging. Any value use is good.

#### NARRATIVE

Art is made by and for people, so it follows that the best art addresses this. It should in some way be connected to the 'human condition'. This boils down to asking questions of ourselves or others. The questions are simple and universal. 'What happened?', 'What is happening?', 'What happens next?' Put that into your work, and it may become art rather than craft.

Of course, I don't mean you have to paint people. My paintings are of places, but are about people. Paintings 'of' things are always weaker than paintings 'about' things, and paintings 'about us' are the strongest of all.

#### ORCHESTRATION

I want you to grasp the above points as clearly and cogently as possible. If I took the preceding words and jumbled them up, my voice, my direction, my intention would all be lost, but the raw visual data would still be there. That's orchestration, and artists don't do enough of it.

When Edgar Degas said that the art of painting was to make red lead appear as vivid as vermillion, he wasn't talking about colour mixing, but orchestration.

#### WHICH IS YOUR BEST WORK AND HOW COULD IT BE BETTER?

Good artworks feature disciplined colour and strong value on an inherently pleasing underlying abstraction. Even better works convey something about the human condition, and great works orchestrate that in a way that is both compelling and can speak down the centuries.

Take that to heart and you have the beginnings of a programme for improving your paintings in 2018, which will set you on the path to progress.

Martin Kinnear is an oil painter and course director at Norfolk Painting School. [www.makinnear.com](http://www.makinnear.com); [www.alizarinblog.com](http://www.alizarinblog.com); [www.norfolkpaintingschool.com](http://www.norfolkpaintingschool.com)

# A BLOG A DAY

ARTIST ABBEY RYAN'S DAILY PAINTING BLOG LAUNCHED HER CAREER INTERNATIONALLY. HERE SHE REVEALS THE BENEFITS OF SHARING YOUR ART ON THE INTERNET

When I launched my online career 10 years ago with a painting of a pink zinnia, I wanted to make a painting a day to develop a sustainable practice. I had no idea it would lead me to where I am today. Since 2007, my blog has had more than a million visitors, and my work has been the subject of interviews and articles, and is in collections on six continents.

## HOW TO BLOG

I recommend researching artists' blogs before choosing a platform. A web search offers many options. Some are free (I use Blogger, but others include Wordpress, Wix, Weebly and Typepad), while others require payment for a domain name and web hosting. All offer templates with a basic structure for adding posts and pages, and make it easy to customise appearance.

## WHY BLOG?

Painters in my workshops and private mentoring sessions ask, "Should I start a blog?" I believe it depends on who you are and what your work is. For some, blogging can help create momentum to build a regular, professional-level practice. And while it can be discouraging if it seems like no-one is looking at it, remind yourself your blog's primary value is your routine and practice. I believe in sharing work because it enriches people's lives. But if you prefer privacy or work in creative spurts, blogging may not be a good fit. Focus on working in a way that is most authentic to you.

## BUILD RELATIONSHIPS

Looking back, it was my consistent and high-quality work

that attracted my audience of more than 40,000 people. Followers regularly share the positive impact that my daily painting has on their lives and how much they have come to rely on it. I was contacted out of the blue by *O, The Oprah Magazine* and other publications and interviewed about my art.

Although my practice is public, my daily paintings are a personal diary of my life. Blogging allows me to have a relationship with my work, to learn from it, to pay attention to my artistic progress and to mindfully consider where it may go in the future, all while enjoying inspiring relationships with my collectors.

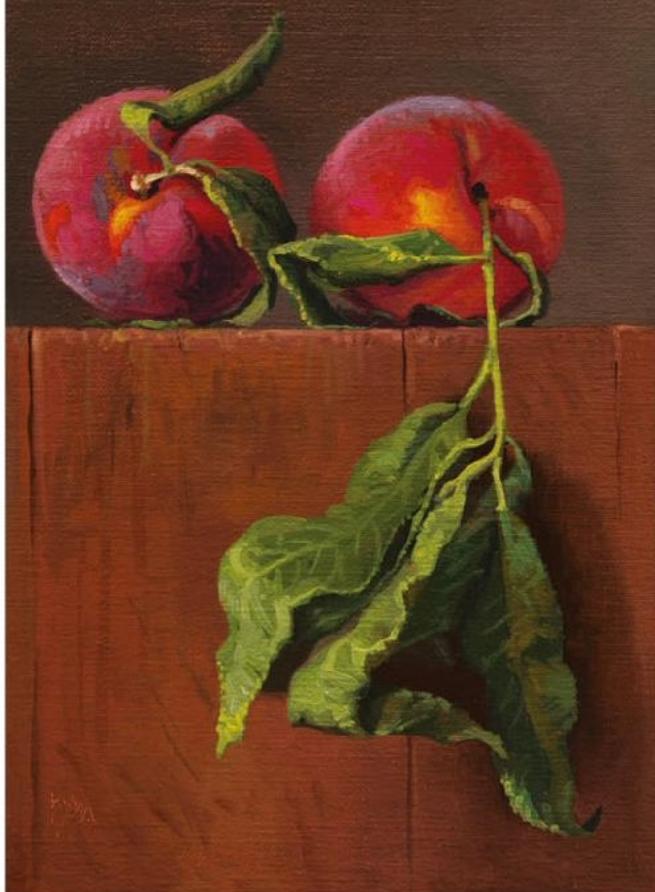
## BLOGGING CAN HELP CREATE THE MOMENTUM TO BUILD A REGULAR, PROFESSIONAL- LEVEL PRACTICE

## PRACTICE MOTIVATION

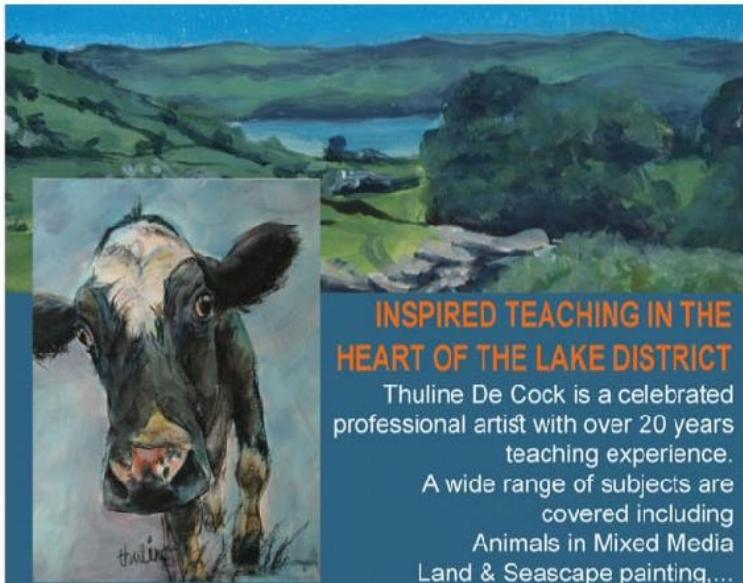
People always ask if I paint at the same time every day. I wish! That never works for me, but painting every day does. For me, it is about capturing a moment and finding inspiration in my daily life. How to do it is affected by many variables – subject matter, motivation, mood, scale, time management, life situation, tools and so on. If you are seeking a way to deepen your connection to and understanding of your work, create a blog and tell a few people about it. It's an external motivation, not a magic answer.

A blog is a virtual space, so it's critical that you also make time to connect with a community of artists in real life. Pushing paint around is a way of life.

[www.abbeyryan.com](http://www.abbeyryan.com)



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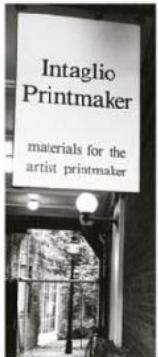
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# SELL YOUR ART ONLINE

THE INTERNET IS AN EFFECTIVE AND INCREASINGLY IMPORTANT WAY TO REACH A WIDE AUDIENCE. LAURA BOSWELL EXPLAINS BEST PRACTICE

1

Excellent photographs of your work are essential, and tutorials about photographing artwork to a professional standard can be found online. Posting a low-resolution image – around 72dpi – will help to protect your work. I do this rather than use an invasive watermark. You will also need to post your artworks' price and title, accompanied by dimensions and media, plus any other helpful details, in a consistent manner.

2

A website is a good place to start. It can be very basic, using a template and directing buyers to contact you via email rather than setting up an online shop. Successful websites are ones that are simple to use, uncluttered and feature up-to-date, clear information. Make sure your web address is printed on every piece of marketing material you distribute.

4

Direct selling through sites such as eBay and Etsy requires a business-like approach. Be sure your pricing is realistic, photographs are impressive and sales information impeccable. Taking time to research the best keywords and phrases to drive buyers to your shop is essential. Establish a strong sense of individuality and be patient. As with social media, an audience takes time to build.

3

Social media is an excellent tool but is more useful for marketing than sales, because it takes time to build an audience. I treat it as a virtual open studio, and share work-in-progress, hints and tips. Be friendly and generous with your posts and you will engage a worldwide audience of potential contacts and clients. Photographs, especially of work-in-progress, are key here.

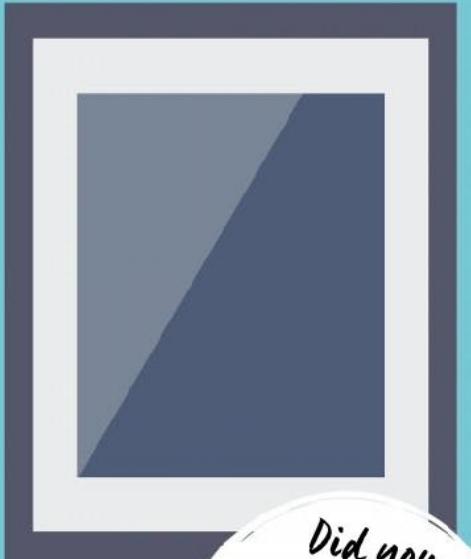


# 5

There are online sites, such as Portfolio Plus, and galleries that offer a platform to sell your work, and can be an effective way of reaching a wide audience. Research the details of each to ensure you can meet their requirements. There are no sales teams, so the buyer relies on your photograph and information. As with a website, you must keep your records up to date, so you will need to be proactive with this approach.

# 6

If you have work in galleries, the chances are they will be available for sale online. This is part of the work a gallery does on your behalf and, as such, is probably the easiest way to get your art online, if the least flexible. If the gallery wants to display work online they aren't displaying on the wall, keep them up to date on sales and check that the terms and conditions don't restrict you from selling online elsewhere.



**Did you know?**  
Artlook for Artists is designed to help creatives build their websites. [www.artlooksoftware.com](http://www.artlooksoftware.com)

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GEORGE AINSWORTH  
- PORTFOLIO PLUS MEMBER

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# AMSTERDAM

ALL  
ACRYLICS

*dream \* create*

**AMSTERDAM BELIEVES IN THE ARTIST; THE ARTIST WHO OPENS UP HIS EYES AND HAS THE COURAGE TO GO FOR IT. WHO TRANSFORMS DREAMS INTO CREATIONS. USE AN IDEA, A VISION. LOOK AROUND YOU. SURPRISE AND AMAZE YOURSELF. DARE TO DREAM IN COLOR.**



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[amsterdam.royaltalens.com](http://amsterdam.royaltalens.com)

TRY SOMETHING NEW

## WORK WITH

ARTIST KERRY PHIPPEN  
SHARES HER SECRETS FOR  
MASTERING THE MEDIUM

Ink

I've been painting animals in ink for more than 15 years, after discovering a master of the medium, Xu Beihong. I loved the playfulness and started experimenting. **Kerry will be teaching a Wild Beasts in Ink workshop at Pegasus Art in Stroud on 19 May 2018. [www.kerryphippenart.com](http://www.kerryphippenart.com); [www.pegasusart.co.uk](http://www.pegasusart.co.uk)**

1

### FEEL THE MAGIC

The ancient Chinese artists believed that it was more important to capture the spirit of an animal than exact form. Ink has a feeling of movement and magic, and is perfect for animals as it complements their wild, elusive characteristics. Ink suits our fluid and random relationship with wildlife.

2

### WASH UP

Have pieces of heavyweight cartridge paper to hand. Start with small but generous washes of water, then use a smaller brush to lift tiny amounts of ink across to the wash. Magical things will start to happen.

3

### GO WITH THE FLOW

There is a tendency to try to control ink with a brush that is too dry, which can become frustrating. Allow the water to carry the ink across the surface of the paper.

4

### REVEL IN THE RANDOM

The biggest challenge is how random marks can be – ink will suddenly take off in a new direction. No two paintings will go the same way, as ink will, to a large extent, do its own thing.

### WHAT'S IN KERRY'S INK PAINTING KIT?

I use a beautiful shellac-based ink from Sennelier. I've also been using a wonderful Indian rag paper by Khadi for recent animal paintings. I enjoy a variety of brushes, including Da Vinci Cosmotop

watercolour brushes, Pro Arte Connoisseur and Renaissance Squirrel brushes, which have a wonderful holding quality for water and ink. I use my favourite red china bowl for cleaning brushes.

### Top tips

- Drop ink into water to create movement
- Work wet-in-wet
- Don't try to fix mistakes



## MASTERCLASS

# LIMITED PALETTE

ARTIST **ALDO BALDING** RESTRICTS HIS USE OF COLOURS TO CREATE A HARMONIOUS PORTRAIT

I am working with the limited palette used by artist Anders Zorn, which I often use for interior portraits. There are so many subtle greens, purples and blues to be discovered; Ivory Black is bluish when mixed with white. It is easier to achieve a colour harmony with fewer paints.

[www.aldobalding.com](http://www.aldobalding.com)

### ALDO'S MATERIALS

#### •OILS

Michael Harding oils: Titanium White, Yellow Ochre, Cadmium Red and Ivory Black

#### •BRUSHES

Long flat, series 279, sizes 4, 6, 10 and 12; classic filbert, size 6

#### •SUPPORT

Belle Arti linen oil primed extra-fine grain canvas from Jackson's



### 1 POSITION THE FACE

Composition is important; I want to have the face off-centre. I place a few lines with a large brush using Ivory Black diluted with turpentine, arranging the lighting to make it as interesting as possible.



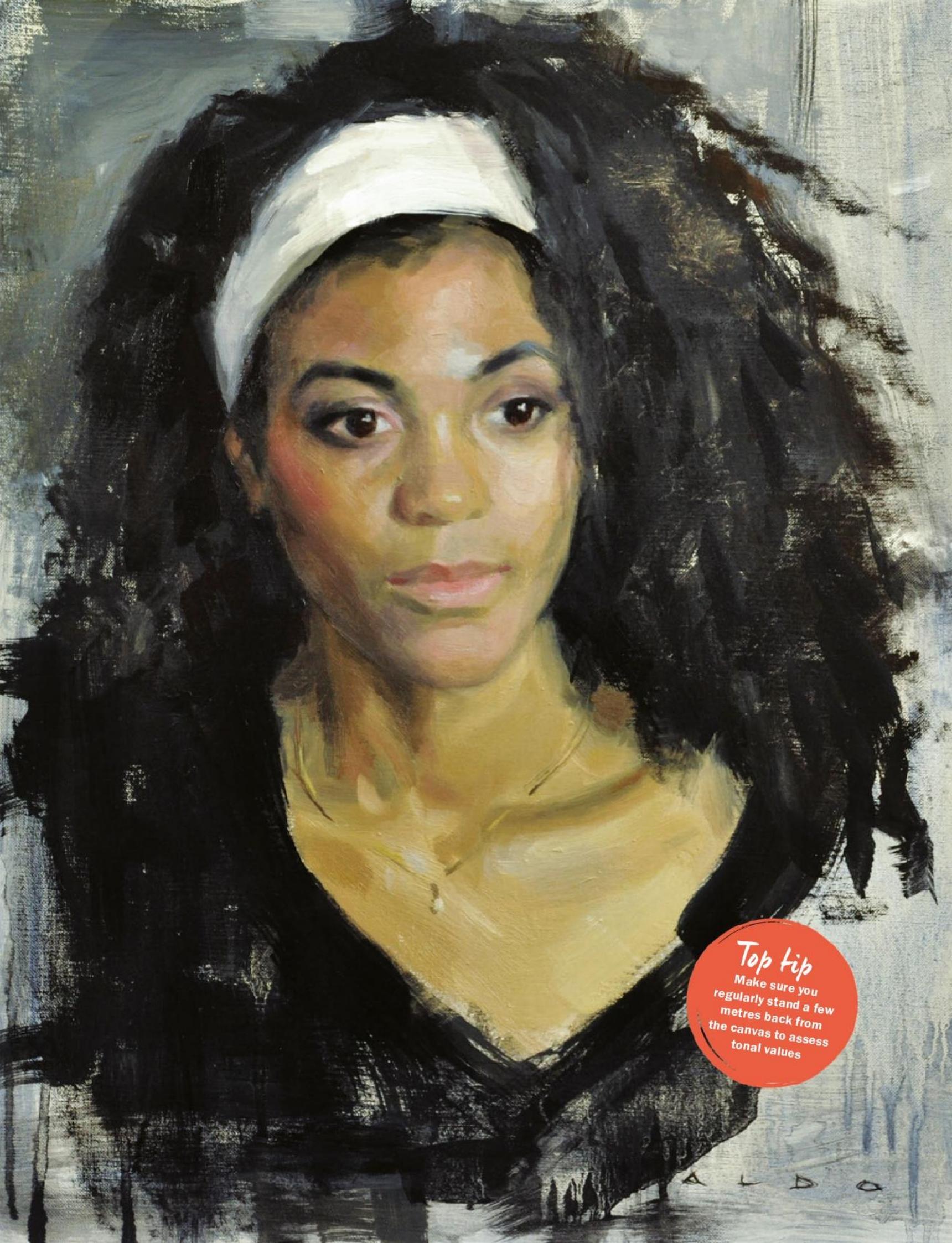
### 2 BLOCK IN THE HAIR

I use diluted Ivory Black for hair, washing a more dilute mix over the canvas. I block in the midtones of the face with a thin mix of Ivory Black, Titanium White, Cadmium Red and Yellow Ochre, keeping the tilt axis visible.



### 3 CORRECT THE HEAD SIZE

The head is small on the canvas, so I enlarge and move it down, and correct the headband. I block in the main mass of the face, leaving lighter values along its vertical, central tilted plane. I also modify the width of the face. >



*Top tip*

Make sure you  
regularly stand a few  
metres back from  
the canvas to assess  
tonal values



#### 4 FOCUS ON BIG SHAPES

I indicate cooler colour around the mouth, the darker area of sockets and chest mass, with long flat mongoose brushes, sizes 6 and 12. I concentrate on large shapes before breaking them into smaller features. I compare proportions.



#### 5 ESTABLISH LIGHT AND DARK

When proportions are accurate, I block in the position of the main features. I blur my vision by squinting and attempt to paint only the light and the shadow. The lightest area of flesh is the chest. The headband is the lightest point. The portrait will be in a predominantly dark key, making it moody.

#### 6 REFINEMENT OF THE FACE STRUCTURE

I am still being restrained with detail. The eye sockets, side planes of the nose and the shadow must be the correct tonal value. This – and the shapes they form – must be judged from a distance of a few metres.



#### 7 WORK ON THE SHADOWS

Shadows on the left aren't dark enough. I add Yellow Ochre, Cadmium Red and Ivory Black on a size 6 long flat brush. I use a thicker mix for light areas on the chest and right cheek with a size 10 flat hog. If paint is stiff, mix in a drop of half turpentine and half stand oil.

#### 8 MAKE TIME TO LOOK

The mouth is indicated. The cheek and jaw on the right needs widening. The headband, where it contrasts with the hair, is the sharpest edge – everything else will be subordinate in sharpness. I look for planes of tonal value and represent them in value, edge and form.





### 9 BALANCE VALUES

Compare dark areas to midtone values. I need to further the shadows. It is time to add the lighter values – those that come before the highlights – to the face. The eyebrows are a beautiful shape and I try to add them in one stroke. Watch for the thickest part of the brows, which are darker in value.



### 10 CORRECT THE TILT

I hadn't been checking the pose, so the tilt had moved. I painted the eyes, nose and mouth on a horizontal plane, but kept the vertical plane tilted, so the chin is misplaced. I move the right eyebrow and eye upwards, and incline the plane of the nose and mouth.

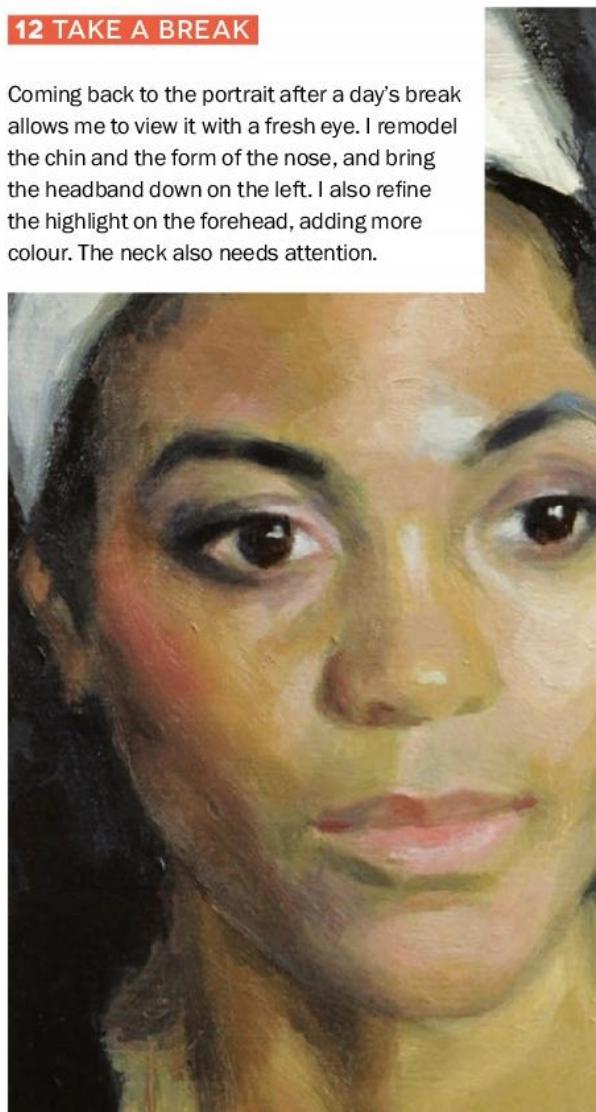


### 11 ADD HIGHLIGHTS

The shadow around the eyes is added with a size 4 round brush. The white is strongest on the left eye, so I use a stroke of Titanium White and Ivory Black mix. The eye is put in with a size 4 brush, blending the edge of the iris into the white. The lower lip is lightened in value, and a cooler, lighter highlight added.

### 12 TAKE A BREAK

Coming back to the portrait after a day's break allows me to view it with a fresh eye. I remodel the chin and the form of the nose, and bring the headband down on the left. I also refine the highlight on the forehead, adding more colour. The neck also needs attention.



# La Sablonnerie

First established in 1948, La Sablonnerie retains the characteristics of an old farmhouse built some 400 years ago and is situated on the lovely island of Sark in the Channel Islands.

La Sablonnerie is owned and managed by Elizabeth Perrée. Guests return-year-after-year to recapture the beauty of the island and to enjoy the excellent cuisine, wine, cosiness and friendliness that is evident at the hotel.

Of course being so close to the sea, freshly caught fish and famous Sark lobsters are popular specialities of the hotel.

La Sablonnerie has been featured by the Which? hotel guide as 'The place to stay in the Channel Islands', and also received the highly coveted award from Condé Nast Johansen - 'Small Hotel of the Year' as well as being nominated as their "Most Romantic Hotel" and now Les Routier's "Hotel of the Year" Award. Needless to say, you have to visit us to find out exactly what everyone is talking about. Arrive by ferry or private boat, horse and carriage or just shank's pony to enjoy the charm of La Sablonnerie, a hotel of rare quality situated in the southern part of Sark, even more beautiful, remote and romantic than the rest. Nestled in gorgeous gardens, a haven for lovers of peace and tranquillity; birds, butterflies and flowers - how could one not enjoy this amazing paradise..... a stepping stone to heaven, even if you just arrive for one of our glorious cream teas or a Lobster Salad in the garden.

Guests gather in the bar or the rose and lavender scented garden for a cocktail or a glass of champagne before dining. The bar with its roaring log fire is a convivial meeting place. After dining, guests return

to the bar to sit and converse with each other. Some guests take advantage of Little Sark as the perfect place for a moonlit walk or simply gazing at star-studded skies. Sark offers exceptional star-gazing due to its lack of light pollution.

Sark is how life used to be, it is like stepping back into an Enid Blyton book..... what dreams are made of, but still having the modern luxuries.

La Sablonnerie is a hotel of rare quality situated in a time warp of simplicity on the tiny, idyllic Channel Island of Sark, where no motor cars are allowed and life ambles along at a peaceful, unhurried pace. The hotel has an enviable reputation for its superb food and wines; local butter, fresh cream, meat, fruit and vegetables which, where possible, are sourced from the hotel's own farm and gardens. The hotel accommodation is very clean and comfortable and totally geared to unhurried relaxation.

The hotel has been extended and discreetly modernised to provide 22 rooms, each individual in style and décor, including a delightful Honeymoon Suite. Immaculate comfort, lovely linen, fresh flowers and fruit; room service upon request.

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For further details and reservations call Elizabeth Perrée on (01481) 832061 or Fax (01481) 832408 [www.sablonneriesark.com](http://www.sablonneriesark.com)  
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YOUR QUESTIONS

# ATMOSPHERIC ACRYLICS

ARTIST **MAXWELL DOIG** IS KNOWN FOR HIS SKILFUL DEPLOYMENT OF MATERIALS AND TECHNIQUES. HERE, HE ANSWERS YOUR QUERIES

**You create wonderful texture in acrylic. Do you add a medium?**

I don't add any medium to the acrylic paint. I use the paint straight from the tube, adding water when required. I would say that building the grounds can be useful for texture before building layers of paint.

**My paintings look stiff. How do you keep yours looking loose yet detailed?**

I leave some areas loose and offset them against detailed areas. Usually, the whole painting is kept loose until towards the end of the process. This is when I sharpen certain areas.

**There's subtle visible brushwork. How do you decide what to leave loose and where to add detail?**

I think it comes down to drawing. By this I mean form and structure. Can the painting be >



read as 3D forms on a 2D surface? Can the eye move around within the image, around the forms described? Do the forms sit well on the ground and do they have enough weight? I ask myself these questions while working.

#### Which brushes do you recommend?

I recommend the Pro Arte Prolene Round Series 101 brushes.

#### Although there are no people in these paintings, they're full of tension. Do you have advice for creating this?

My paintings have been described as having an edginess. I have a concern for drawing and edges; I rework areas and build layers of paint. Perhaps the way I do this might explain the energy and tension. My advice would be to draw well and take risks. After all, it's only a sheet of paper or a piece of canvas with a bit of paint on it. You're not losing much if it doesn't work out. If you do take risks and it does work out, it is exciting and can take you forward.

#### Are there tools or materials you rely on?

I often use a diffuser, sandpaper, masking fluid and rags.

#### You've worked on paper and canvas on board for these painting. Is this decided by subject? And do they require a different technical approach?

It's decided by mood as well as subject. I know the properties of both ways of working and I choose accordingly. The paintings on canvas or panel usually have more intricately worked surfaces. The canvas is a harder surface than paper and allows for more reworking. The paper is softer and this affects the mark-making. These images are looser and more softly edged.

#### Should I work from life or from photographs when painting a landscape or an urban scene?

It depends on what stage you are at. Good drawing is very important. To someone starting out, I would say work outside from life as a starting point.

## COLOUR PALETTE

This series of paintings has a very muted palette. What colours did you use and why do you use them?

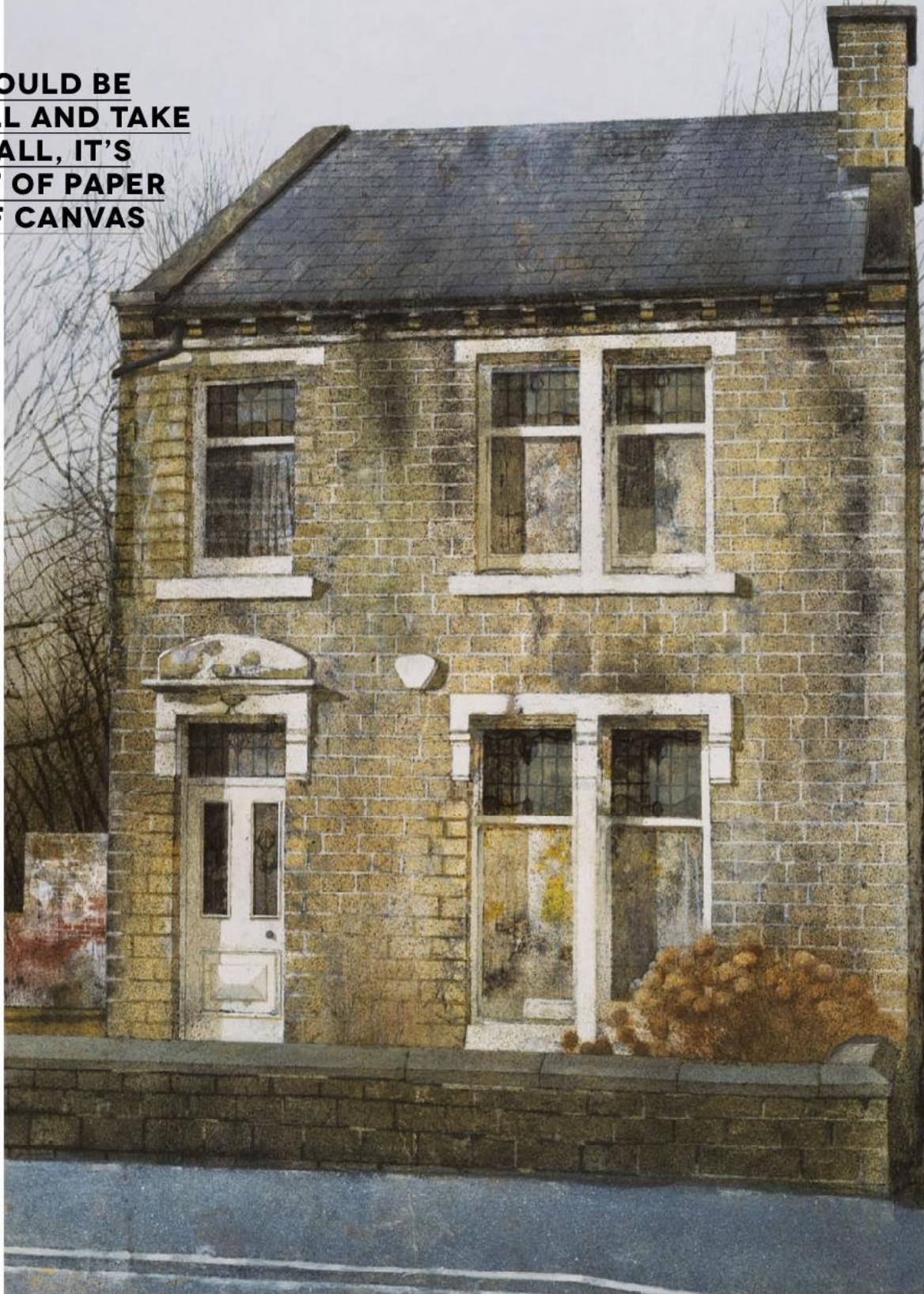
I use Yellow Ochre, Mars Black, Sap Green, Lemon Yellow, Titanium White and Vermilion Hue. I've used these colours for many years. They're mainly earth colours and suit my subject matter.

Using photographs is alright providing you can draw well.

#### Do you have any tips for painting architectural detail?

Get the drawing right. I think architectural detail, whether it's rendered precisely or suggested loosely, has to sit right and be considered. Maxwell's solo exhibition *A Sense of Place* is at Huddersfield Art Gallery until 3 March 2018. He also has work in Messum's *Elemental North* show in February 2018. [www.kirklees.gov.uk](http://www.kirklees.gov.uk); [www.messums.com](http://www.messums.com)

**MY ADVICE WOULD BE  
TO DRAW WELL AND TAKE  
RISKS. AFTER ALL, IT'S  
ONLY A SHEET OF PAPER  
OR A PIECE OF CANVAS**



LEFT *White Boat, Port  
Mulgrave*, acrylic on paper,  
53x73cm

RIGHT *House*, acrylic on  
canvas on panel, 126x92cm

PREVIOUS PAGE *Newsome  
Mill in Snow*, acrylic on  
canvas on panel, 101x75cm

## MAXWELL'S ACRYLIC TOP TIPS

### What acrylics do you use?

I use Daler-Rowney Cryla Artists' Acrylic,  
heavy body.

### Are acrylics well suited to painting urban scenes and landscapes?

Yes. The way I use acrylic lends itself to

describing dry, worn surfaces of walls and  
old buildings. It's different to oil paint.

### Can you recommend good acrylic artists to study?

Simon Carter is a very good painter who  
works in acrylics on canvas. He is

represented by Messum's, along with  
myself. David Tindle RA also springs to  
mind. He works in egg tempera but in  
his recent retrospective at Huddersfield  
Art Gallery, there were some fine  
acrylic paintings.

## PROJECT

# TOWARDS ABSTRACTION

ARTIST AND TUTOR **EDDIE ARMER** GUIDES YOU THROUGH AN EXERCISE TO EXPLORE THE INTERESTING LINES AND SHAPES CREATED WHILE SKETCHING FROM LIFE



It is reasonable to assume artists have always drawn from life, but it was not until the Renaissance that life drawing became part of the apprentice artist's training. Leonardo da Vinci's *Vitruvian Man*, with his ideal proportions, appeared around 1490, helping to give artists an understanding of the human form. The first Italian drawing academies were established soon after, with life drawing at their core.

That changed with the invention of photography during the 19th century, prompting French painter Paul Delaroche to declare "from today painting is dead". Photography did not bring about the demise of painting, but it did mark a shift away from representational art and changed the way artists viewed the world. Through the many 'isms' that followed – impressionism, surrealism, cubism and so on – painting blossomed in new directions. Styles and ideologies may have evolved since the Renaissance, but life drawing has remained an important tool for artists because it teaches us not only to look, but also to see.

Whatever your stylistic choices, drawing should be your starting point. You need to understand the rules before you can bend or break them. To help me bend those rules, I developed an exercise that begins with four minutes of observational drawing, but leads on to a form of abstraction.

## PART ONE

Start with an HB pencil sharpened to a long point – a builder's pencil or similar with a broad, soft lead – and



**DRAWING SHOULD  
ALWAYS BE  
YOUR STARTING  
POINT. YOU NEED  
TO UNDERSTAND  
THE RULES**

an A3 mask: a sheet of cartridge paper with four equal-size windows cut out (1). Place the mask over a clean sheet of A3 cartridge paper, start the clock and begin drawing. Allow yourself one minute in front of the life model per window, quickly sketching in part of the pose. It is important to draw over the edges and not to try to contain the image in the frame. The time limit forces you to work intuitively.

This technique began as a warm-up exercise, allowing me to tap into the



part of my brain associated with creativity and spontaneity – the right side. When you remove the mask (2), you will be left with four sketched figures. Repeating the process several times, using different poses, produces a batch of drawings ready for the next stage.

## PART TWO

Put the drawings away and forget about them for as long as you can – a week or more, if possible. With a fresh eye, detached from the life-drawing situation, you can select the more interesting sketches for development.

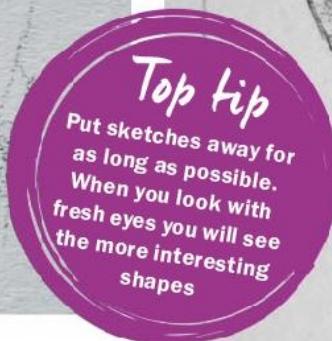
With no time restrictions, begin to develop a drawing using a pencil with a fine point (3). Now working from memory and imagination, pick out the rhythms in the line and unusual shapes, and accentuate them (4).

The interesting thing about this exercise is the use of two different thought processes. I started with fast observational drawing (right brain),

and then developed the drawings through careful consideration, trying to create order and problem solve (very much a left-brain process).

There are no limits to your imagination, and this exercise will yield an assortment of potentially interesting figure drawings for use in future projects.

Eddie holds life-drawing workshops at the Civil Service Club in London, SW1A, on Mondays, from 6.30 to 9pm. His book *Life Drawing* is published by Search Press, £12.99. [www.searchpress.com](http://www.searchpress.com)





THE ATELIER METHOD

# 5 MASTERCOPY

ARTIST AND TUTOR JULIETTE ARISTIDES EXPLAINS HOW PAINTING YOUR OWN VERSIONS OF MASTERPIECES CAN BOOST YOUR SKILLS

**"The hardest thing to realise in fashion is that the future lies in the past. The second hardest thing is to forget the past."**

Cathy Horyn, 'Past, Prologue, Dior', *The New York Times*

In life it is easy to conform to our surroundings; we absorb so much through osmosis. A friend of mine met my brothers for the first time and mentioned, to my surprise, that we have similar mannerisms and intonation – an unconscious similarity. Yet, as we get older, we are often more choosy about who we spend our time with in order that we might cultivate our own tastes and character. For example, choosing friends who eat well and read good books in support of our efforts to prefer quality companionship above mere familiarity.

The principle of conforming to those with whom we are exposed is perhaps the best argument for creating

mastercopies and, for this reason, Cézanne recommended, "Keep good company – go to the Louvre."

The practice of copying paintings by master artists had been part of mainstream art education from the Renaissance, but came to an end in the 19th century. Some of the greatest artistic innovators are also those who carefully internalised lessons from history. During the Renaissance, Lorenzo the Magnificent set up a school in his garden, with an elderly pupil of Donatello's as its head, encouraging students to study the ancient Roman and Greek sculptures in his collection. He hoped this process of learning from past masters would result in a resurgence of interest and skill in sculpting. Young Michelangelo attended this school and caught the eye of Lorenzo while he was working on a humorous copy of an antique sculpture of a faun's head. Michelangelo chose to show the faun with his



ABOVE LEFT  
A student  
from Juliette's  
programme  
painting  
a mastercopy at  
the Frye Art  
Museum  
in Seattle, USA  
ABOVE RIGHT  
How to set up a  
mastercopy in  
the studio using  
a reproduction  
LEFT Ovidio  
Cartagena,  
Mastercopy of  
*Judith* by Jules  
Joseph Lefebvre,  
oil on canvas,  
76.2x50.8cm

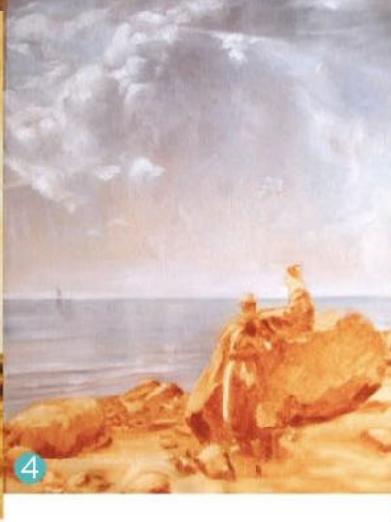
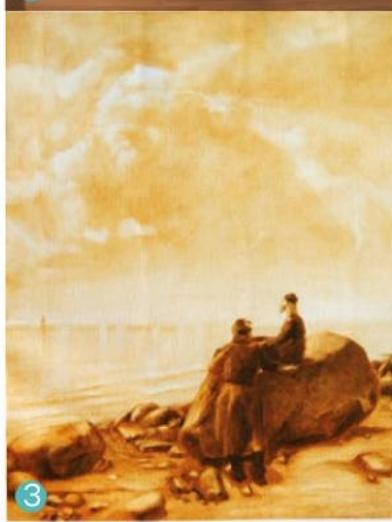
tongue out. Lorenzo noted that elderly people rarely had all their teeth so Michelangelo promptly removed a few, provoking much laughter.

Hundreds of years later the same practice still existed. The 19th-century French painter Jean-Auguste-Dominique Ingres told his students, "I have tried to assimilate the sublime qualities of the Old Masters, but I do not make pastiches of their works. I do believe, however, it was from them that I learned to draw." When he was small, his father gave him engravings to copy in red and black. In fact, Ingres studied the masters throughout his career and was said to be copying a Giotto on the day he died.

When starting their education in the 19th-century, most students spent prolonged periods sharpening their skills in mastercopy before they were allowed to work from a life model. This makes sense because they were not only being taught verisimilitude, or realism; they were being instructed in ideas of beauty and artistic ways of viewing the world. To copy nature was one thing, but to distil it into its essentials required a subtle understanding that is best learned practically by exposure and emulation.

The contemporary practice of copying from great painters is being revived in atelier training. Some schools focus on a literal approach by creating finished copy, brush stroke for brush stroke, while others interpret the masterwork and use it as a point of departure, mostly in sketch form. Students choose how to approach their painting based on what they want to learn. For example, choosing nudes to study flesh palettes, multi-figure to study composition or tonal work for form and value. There are no bad reasons for copying a great painting. Studies can be quick one-hour sketches to month-long facsimiles, and will help shape the skills of the artist. They can also be >

**STUDENTS WERE BEING  
INSTRUCTED IN IDEAS OF  
BEAUTY AND ARTISTIC  
WAYS OF SEEING THE WORLD**



### STUDENT DEMO

Rebecca King after Nikolai Nikanorovich Dubovskoi, *Seascape with Figures*, 1899, original, 166x142cm, mastercopy, oil on linen, 94x76cm

**1** Rebecca King painting in the Frye Art Museum in Seattle, USA.

**2** This black-and-white study gave the artist a chance to quickly gain an understanding of the values before working on a bigger project.

**3** Rebecca used Brown Ochre (Winsor & Newton) oil paint on a white canvas for an underpainting that was similar to her study. Dubovskoi's work was thinly painted, and much of the underpainting was allowed to influence top layers. Some colours were created by layering

more opaque areas of paint over the warm underpainting.

**4** The artist painted over the warm underpainting starting with the background, sky and sea. There were areas in the cloud formation that Rebecca painted very transparently, particularly towards the horizon. She experimented to find which underpainting colour would work the best.

**5** A very limited range of colours was used – just a warm and cool palette of Ivory Black, Burnt Sienna, Ultramarine Blue and white. Much of the beach foreground was left untouched. Only the details of rocks and figures were painted with additional layers.

executed in all mediums. Edgar Degas collected Ingres drawings. He said, "No art is less spontaneous than mine. What I do is the result of reflection and study of the great masters."

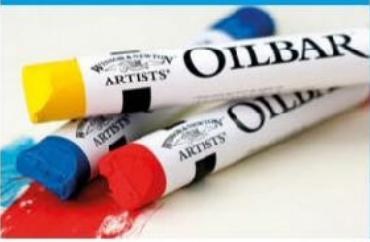
Copies can be done in a museum which, for obvious reasons, require the copy to be a different size than the original. (And don't forget when signing your work to put your name followed by the name of the original artist.) There are also many great images online, as well as numerous museums that are willing to give free, high-resolution images of masterworks to students to copy. One of the most unusual methods for copying was sometimes practised by Henri Fantin-Latour. He studied with Paul-Émile Lecoq de Boisbaudran who advocated memory training. He had his students look at a painting in the Louvre and go back and paint it in the studio.

Becoming familiar with the great art of previous generations informs your painting practice, while also building skills and confidence. You don't need to slavishly copy to learn much from your chosen mentor. Édouard Manet's teacher, the French painter Thomas Couture, advised, "I have not made you study the masters that you should copy them. The studies were indispensable to give you a vocabulary, but now that you possess it, speak and tell of your own times."

[www.aristidesarts.com](http://www.aristidesarts.com)

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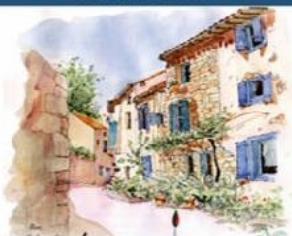
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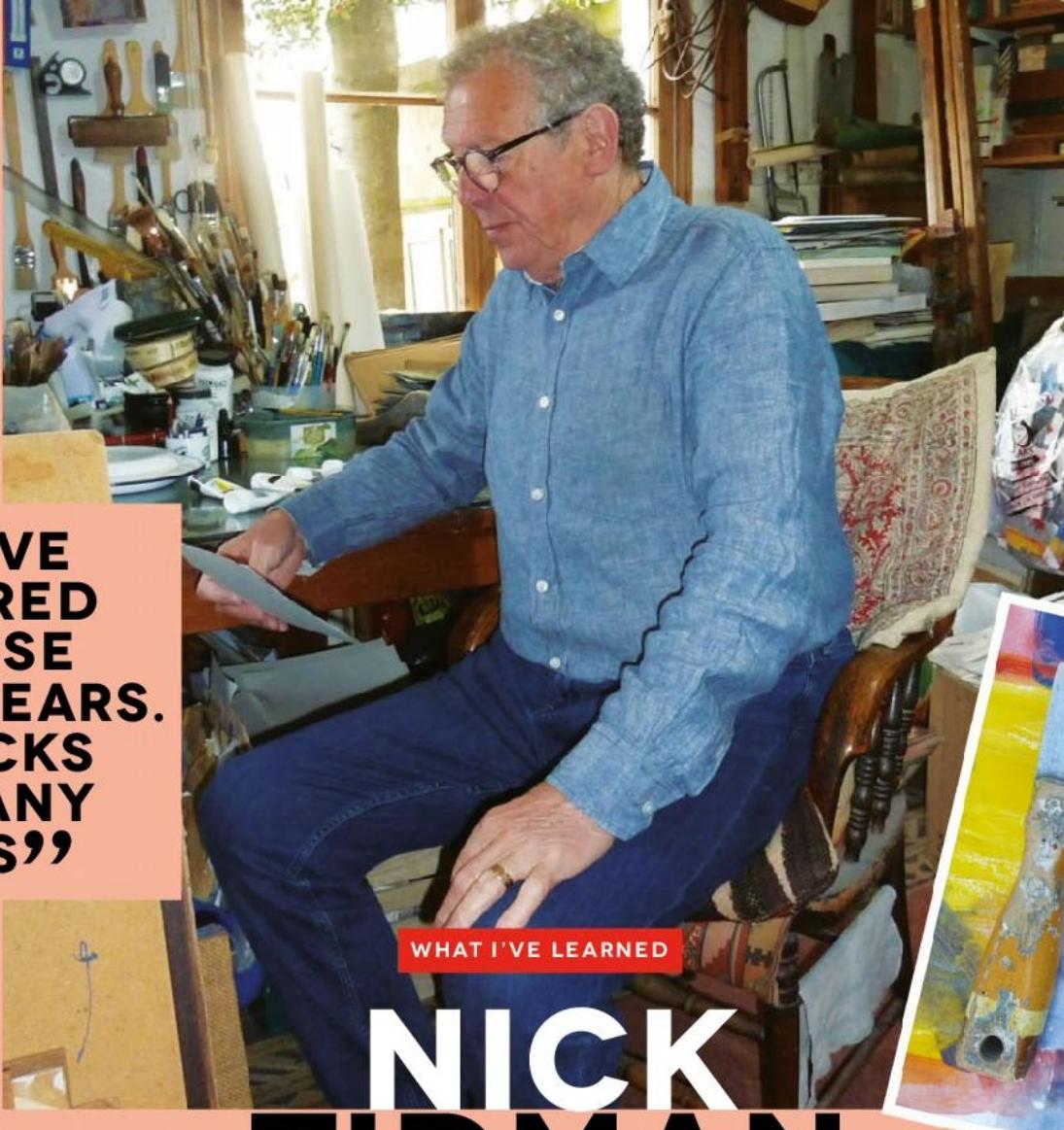
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WHAT I'VE LEARNED

# NICK TIDMAN

THE ARTIST IS THE NEWLY ELECTED PRESIDENT OF THE ROYAL SOCIETY OF BRITISH ARTISTS. HERE, HE SHARES INSIGHTS FROM HIS CAREER



## MY FAVOURITE MEDIUM...

depends on my mood. If I want to get something down spontaneously I use acrylic because it dries quickly and allows me to reassess and paint into, or over, it. But if it's a large canvas or panel, I use oil, working thin to fat in

the traditional manner allowing drying time between painting sessions.

## MY BIGGEST ART CHALLENGE WAS...

creating an 8x4ft panel of an event held at Alexandra Palace, [north London]. I spent a day making drawings, looking at all aspects, from architecture to figures. Back in the studio I worked on the composition, drew a rough then transferred this to the panel to paint it in oil.

**I AM INSPIRED BY...** Matisse The last exhibition I went to was *Matisse in the Studio* at the Royal Academy of Arts, London. I've admired his work for many years, and he is in my top 10 list of painters. He

ticks so many boxes – colour, drawing, composition and exploration into new ways of picture-making. He endorses my feeling that the things we use and collect can be incorporated into art.

**I COULDN'T LIVE WITHOUT...** a decorator's filling knife, which I've had for years. I use it for cleaning my palette, applying paint to canvas and paper. The blade is now half the size. The companion to the knife is a pair of pliers, which is good for removing 'difficult' paint tube caps.

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ABOVE LEFT Nick Tidman in his studio ABOVE RIGHT His much-loved filling knife and pliers LEFT *Evening Garden*, oil on panel, 20x26cm BELOW The artist sketches every day



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